

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

August 12, 1949

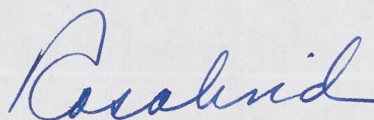
Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

This is to advise that James Davis' new film entitled PAINTINGS AND PLASTICS will be available for showing anytime after September 15. I am enclosing a brief description of the film as our leaflets will not be ready for some time. I thought perhaps you would be interested in having this information well in advance of our regular mailing.

With kindest personal regards.

Yours sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf
Encl.

Aug 13, 1949

Dear Curtis,

Thank you for your letter of July 27th. I've scheduled PICNIC for the date mentioned, Oct. 14th. I do hope, therefore, it will be ready at that time. I haven't yet written to Kenneth Anger, but expect to do so today.

I'm not yet sure about the traveling wall show. It will be a reality, but there won't be time to do anything on it until after this coming series of films. At that time there will be ample material assembled to work on.

For the coming series, however, I will want the 8 X 10 stills you offered, and also the negatives because I wish to prepare a display ready to go up at least two weeks before Sept. 23 - the first program. I'd like to blow up those negatives, as I mentioned, for this, and then use these blow-ups later on for the other show. So if you could get the material to me at least by the end of this month I would appreciate it immensely.

It's true that I am having certain difficulties getting together enough titles for four showings, but it has always been this way even in earlier series. Actually, by the time the showings are ready to be presented, there seems to be enough.

Sincerely yours,

Frank Stauffacher

Aug 13, 1949

Dear Amos,

Time is growing very short and just must know immediately whether or not I can get the films that I wrote to you about. They are:

Lateltine COLOR DESIGNS #1
ETTING POEM 8

both for Sept 30th.

The musuem bulletin goes out Monday the 15th of Aug. and I had to take the liberty of putting in the Lateltine tile in hopes you would confirm it. The complete announcement of the films is scheduled to come out in ten days, at which time I must know what the series is going to consist of for sure. So please help a fellow exhibitor out and send me some word.

And here is an important question that I wish you would answer - if you know the answer: Who has POULLETTE-GRIS? And do you know exactly how I can get those more recent experiments of Norman McLaren's - his DOTS AND LOOPS, his ANIMATED SOUND experiments, etc., etc.

In addition, I'm open to anything you might suggest. In token you're welcome to anything I have. How's your catalogue?

But please let me hear from you quickly. I'd appreciate it.

Sincerely yours,

Frank Stauffacher

Aug.131949

Dear Ted,

I was glad to get your letter of July 16th, and would have answered it sooner but I find myself writing letters constantly -all of a sudden- in order to try to fill four evenings of Art in Cinema which are scheduled for Sept.23,30, Oct 7, and 14th.

You mention reediting THE STONE CHILDREN. If you have it ready on any of the above dates I would be happy to show it- I assure you. The last two are the best for it.

I'm glad we are on congenial speaking terms again. I'd like to assure you again that I am not at all partial to that adolescent muck which is the body of so many of our contemporary "experimental" films. Also, adolescent horrors and self-revelations --at least as told by adolescent artists - are a bore. Your film certainly didn't have any of this in it. But I was thinking all along about the few ill-advised times when we did run experimental films in which serious acting took place. What can you do when 500 people howl with laughter at passages that are supposed to be grave? I don't know what the answer is. It is a very difficult thing, this use of people to project an imaginary action or emotion. One is fairly safe in satire or humor. But serious themes are harder to handle by far. I think that is the reason so many of these experimental films we've seen have characters so cautious, so pseudo-dignified.

How is your teaching at City College going? And what has happened to Richter? I have not heard from him for months- since I sent him a group of stills from some local productions that he wanted for a book he was doing. I would like to come to New York, and probably will in a few months- if things don't get better here. Although I don't suppose things are any better in N.Y.

Sincerely yours,

Frank Stauffacher

Aug.13,1949

Margaret Carter
National Film Board of Canada
400 West Madison Street
Chicago 6, Ill.

Dear Miss Carter,

Thank you for your letter of July 29 regarding my requests for certain films by Norman McLaren.

I would like to book LA POULETTE GRIS, then, for Oct.7, one showing. Naturally, if the two films DOTS and LOOPS are available at that time I would like to add them to that booking. Would you be reasonably assured of these last two by the end of this month? At that time we will issue a list of films to be shown and if we can get them for the Oct 7 showing, then it would be well to include them on the announcement.

Thank you also for correcting me about McLaren's "Be Gone Dull Care" address at the midwest meeting of the SMPE. I had noticed somewhere that he had "presented" that title. I thought it was a film.

Most sincerely yours,

Frank Stauffacher

Aug.13,1949

Resalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19

Dear Miss Kossoff,

Thank you very much for your reply of July 20 regarding the film 1848. I will schedule it for the 30th of Sept., then.

May I ask you: I understand that the French version of LA ROSE ET LE RESEDA is recited by Barrault. Does the particular vitality of his voice add a quality to the film absent in the English version? The fact that it is in French would not be a negative issue to our showing. As in the film L'AMITE NOIR, I felt that Cocteau's piercing voice on the sound track added an immense richness to the film even though our knowledge of the French language left much to be desired. It was all of a piece. If I may, I leave it up to you. I would much prefer the French version if you think that track is richer.

We are trying to prepare a rather interesting wall display of stills prior to the series, which is scheduled to begin Sept.23. Is there any possibility of getting stills from either of the two films mentioned are booking from you?

Regarding our mutual interest in the experimental film field, I have recently recieved a letter from a Mr. Christopher Young who, some years ago, made a film called OBJECT LESSON. You may know about it. It was booked from time to time with BLOOD OF A POET by Martin Lewis, and billed as "America's first surrealist film" which it certainly was not. But it is certainly experimental, and does have a highly interesting sound track, which, of course, is "free". At present he is distributing it himself -both 35 and 16mm- but does intend to have it distributed through other channels. His address, if you are interested, is: Christopher Young, West Cornwall, Conn. The M.M.A. Film Library has a 35mm. print of it.

Sincerely yours,

Frank Stauffacher

Aug.13,1949

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway, N.Y.,19

Dear Miss Kossoff,

Thank you very much for your reply of July
20. I shall schedule the film 1848 for the 30th of Sept., then.

Let me ask you: I understand that the French
version of LA ROSE ET LE RESEDA is recited by Jean-Louis Barrault.
Does the particular vitality of his voice add a quality to the
film that is absent in the English translation? The fact that it
is in French would not be an ~~important~~ issue to our showing. I feel,
just as in the film L'AMITE NOIR, that the ~~stirring~~ sting of
Jean Cocteau's sound track adds an immense richness to that film,
even though in many cases our ~~knowledge~~ of French leaves much to
be desired. The sound of the voice is all of a ~~piece~~ with the film.
I leave it up to you, if I may. I would much prefer the French
version if you think the French track is richer.

Aug.13,1949

Dear Mr. Young,

Thank you for your letter of July 28th. I am happy to know that we can rent your film OBJECT LESSON for the coming series. I have thus taken the liberty of scheduling it for the date of October 7th. We will use it for one showing on that date.

Unfortunately we no longer have 35mm. projectors. The Museum has been recently renovated, and the old projectors were replaced by two Filmoarcs -16mm., -as practically all the films we now show are of that size.

As to stills, I do have a fairly complete set of them from OBJECT LESSON that were supplied by Martin Lewis several years ago when we rented BLOOD OF A POET from him. I had asked for stills from this film, and recieved realms of stills from it and other assorted films. So I don't think there will be any necessity for you to send any others -although on second thought, it might be well, as I'm preparing a wall display on the experimental film to go up early in Sept. I would like to have a copy of the booklet you mention.

At the present time we do not have an organized film library outside of a number of abstract experiments made here. The setting up of a film library is costly, and we're not ready for it yet. But we hope it might be possible in the future.

Let me know your rental price for one showing. I shall have the book dept. send you a copy of "Art in Cinema" as you requested.

Most sincerely yours,

Frank Stauffacher

Stills to Amos Vogel, Cinema 16

1 from Horror Dream

2 from THE CAGE

2 " Sausalito

3 " Mothers Day

1 " The Lead Shoes

total $\frac{1}{10}$ production still

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Amos Vogel
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cinema 16 inc.

devoted to the presentation of
documentary and experimental films

August 17, 1949

Dear Frank,

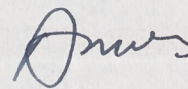
I've just gotten back to town from my vacation plus an extended business trip, and found your two letters. I hasten to answer it.

Lateltin is OK for Sep.30; Boem 8 is being shown on our own first program on Oct.5 and we therefore cannot let you have it. How about another date?

2 suggestions: 1) we can air-express Poem 8 on Oct.10 (we have another showing on Oct.9th) 2) Etting (1922 Panama St, Philadelphia, Pa) has the original and most probably would make it available for you, if you asked him for it. You might wire him.

I'll write shortly re the other things mentioned in your previous letter. I am enclosing our catalog - you might find something for your Sep. series; but act now, as many of them are booked. We don't yet have the print of GEOGRAPHY OF THE BODY; I'll let you know when we do.

Sincerely,



AV/md

promotion

distribution

exhibition

production

WALKER ART CENTER

Frank Stauffer

August 18, 1949

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial Building
Civic Center
San Francisco, California

Dear Grace:

I am trying to compile some film programs. I have just come across a folder put out by your Art in Cinema Society for its Series Four, August 27 through September 24, 1948. Some of these films I know, a good many I do not.

Would it be asking too much if someone on your staff who is qualified could give me a note about each of these films, as to whether they are grade A, B, or C? I wonder too if you could let me know where you obtained each of them.

We are preparing to start a film library, and I am trying to assemble as much information as I possibly can.

Thanks for any help you can give.

Sincerely,

D. S. Defenbacher

D. S. Defenbacher
Director

DSD:aq

Aug 18, '49

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr Stauffacher:

Thank you for your letter of Aug. 13.

I shall be glad to send you a copy of OBJECT LESSON in time for your showing Oct. 7, 16 mm as you requested.

The rental price is 5 percent of the total ticket receipts. If there is no admission charge, the minimum flat rental charge is \$10.00. If you have an admission charge but find it inconvenient to pay me on a percentage basis, you can have the film on the flat rental of \$10.00. This entitles you to show the film more than once if you like, provided you get the film back to me within ten days. Ordinarily, the price is \$10.00 a week, figured for the time the film leaves me until it is returned, and a dollar a day for each day over a week that the film is away. But as San Francisco is so far away, I have increased the period to ten days, even which may not be enough.

Enclosed are two pamphlets I wrote at the time the film was being shown in the News Reel theatres, about eight years ago. They were handed out to the audience. The single sheet is an abbreviation of the four page one. Both are in two parts, the first part to be read before seeing the film, the second part to be read after seeing the film. The second part, being my interpretation, was not to be read until afterward, because it was up to the individual to make his own interpretation. But both of these pamphlets are inadequate. Neither gives a satisfactory explanation. As I said before, the OBJECT LESSON is beyond the verbal level. It cannot be explained with words. If one attempts to explain it, one changes his opinion in time. If I were to attempt to explain it now, it would be quite different than these pamphlets I wrote eight years ago.

Yours sincerely, Christopher Young

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

August 18, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

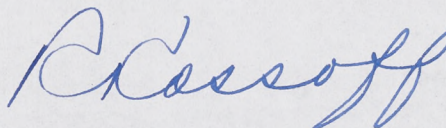
Dear Mr. Stauffacher:

It was very kind of you to have informed me of Christopher Young's film entitled *OBJECT LESSON*. At the moment, I don't recall having seen it, and shall certainly arrange to preview it at the Museum of Modern Art.

Regarding the film, *LA ROSE ET LE RESEDA*, we still do not have the American version, as we are having trouble obtaining someone to voice it. We would like very much to have Jean Louis Barrault speak the English also, and he has agreed to do so provided some impartial judge agrees that his English pronunciation is acceptable. Therefore, we can only offer it to you in French at this time.

Unfortunately, we do not have any stills on the above mentioned subject, but are sending you under separate cover three photographs on 1848. If you would like to reproduce them, it is quite all right, but please return the original photographs to us as these are the only ones we possess. We rarely have stills on our short subjects.

Yours sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

2106 North Las Palmas
Hollywood 28, Calif.
August 19, 1949

Dear Frank:

Enclosed are two stills and three negatives of stills from PICNIC. The one negative of the boy with his arms stretched upward is particularly contrasty and will, I think, blow up very nicely. ~~XXX~~ One is an extreme long-shot which I thought might blow up interestingly if blown up large enough. The other negative is interesting, though perhaps a little too soft to take a large blow-up.

We're working very hard on the music at the present time; if all goes well, and I trust it will, the film will be ready with sound-track for the October showing.

Good luck with everything.

Sincerely,

Curtis

Ballard

Aug. 21, 1949

Dear Frank,

Thank you very much for your interesting letter . I am happy to hear that the ART IN CINEMA shall continue this fall . If I am fortunate I hope to get up to your opening this fall. Please let me know when your showings will take place. I want to come up to at least a couple of Opera performances and hope I can work in your showings the same week. I would like to have you book Dorsey's films for a showing at Scripps College for Mar. 22, 1950, also your ZIGZAG. I wrote to Sidney Peterson and asked him to let me know about his material made since The Cage but so far I haven't heard from him. I booked his CLINIC FOR THE STUDY OF STUMBLE for Scripps College showing on Nov. 22 , but he hasn't answered in regard to that either. I wonder why he will not write to me. After all in my small way I did help him become known in this area. Should you have stills(extras) on any experimentals made in San Francisco I would appreciate obtaining some because I want to make a complete collection on Experimental Film if possible.

After the first of the year I shall be interested in obtaining films from S.F. for showing at Art Center, right now we are still making available material dealing with the avant- garde in the early thirties. Did you ever show DAWN TO DAWN. I am showing it this fall at Art Center. It is no longer in circulation but if you write direct to Ideal Pictures in Chicago and let them know that you are aware that they still have a print , then you will be able to book it.

→ X When Norman McClaren was here in town, I had the good fortune to meet him and to also see his latest works. He is a remarkable young fellow. About twenty- four , I would say. Rather a type like Jim Whitney(a bit shy and a true artist)/ I went to a reception given for him by the producer, Lester Cowan. McClaren was on his way to China to work with artists there, in the hope of establishing an interest in the film medium and making possible films which will be somewhat like McClarens and will have an affinity with the average person. He is being sponsored by UNESCO. Will be there six months , then he goes on to Europe and will again

be in Canada after the first of the year. I am listing below all of his recent films, all of which you should make a great effort to obtain, especially his experiments in sound. He says that they all should be available this fall, so I would advise your contacting the Chicago office now and thereby making it possible for them to have the prints on hand by the time you will need them.

Dots-
Loops
Stars & Stripes
Boogie Doodle

Begone, Dull Care (wonderful)
Workshop Experiments in Animated Sound
(Excellent)

(Three different films, two of which do not have any image, they are just the sound track.)

I would recommend your trying to obtain the new Philip Stapp film called "Picture In Your Mind". He designed and made the film "Boundary Lines". It can be obtained from the International Film Bureau, NYC. I have talked with LeRoy Robbins and Roger Barlow and they will both be willing to let you have their films for your showings this fall. Their two films are- Even As You and I (a satire on surreal films, very outstanding, should be shown with some rather decadent type of film like "Potted Psalm" or "Chien Andalou" because then it is extremely funny. The other film is serious and is called "Give Us This Day" and deals with the depression of the early thirties. Somewhat like "Mr. Motorboat's Last Stand. LeRoy Robbins address is 8543 Lookout Mt. Drive, L.A. His phone is GL7220. Have you showed the French experimental film available from A.F. Films called La Rose et La Reseda? Very good film, illustrating a poem. I just heard from James Sibley Watson, and he offered to make up for me a 16mm. sound print of LOT IN SODOM at cost. I believe you have shown it but you might be interested in knowing that he can supply it for you if you needed it. Kenneth Anger's film "Fireworks" recieved an honorary award at the Brussels Festival. Have you ever had the courage to show it? It receives praise wherever it is shown. Decker is working on a new film. It might be ready in time for your showings this fall. I have an excellent film on Hindu dance made in India by the Shell Oil Co. if you ever feel inclined to show dance films. Has Indian music and Indian dancers, one of whom is famous Ram Goupal. The film won an award at the Edinburgh Festival last summer. I ~~own~~ the print and will rent it only to someone who will take good care of the print. I know of other fine films on dance should you be interested. Have you ever seen any of the remarkable films made by Arne Sucksdorff, the Swedish documentary filmmaker. His films deal mostly with animals and their fight for survival, but they sure are wonderful. He made a film also very much in the style of the Ruttmann film "Berlin" called Rhythm of the City dealing with Stockholm. They are available in 35mm. from 20 Century-Fox. Do you now have 35mm. set-up?

Please send me complete data on your new series and I shall keep you informed of any new developments here. If you happen to be near the opera house, how about obtaining a schedule of their opera and dance concerts for this fall. Thanks.

Paul B.

25 min. B.W.

August 23, 1949

Dear Dan:

Thank you for your note of the 18th about the film program. I am turning your request over to Frank Stauffacher who has been in charge of the Art in Cinema program since the beginning and was the editor of the Art in Cinema catalogue. He is extremely busy right now getting ready for our next Art in Cinema program which starts next month, but I am sure he would be glad to help you where and when he can.

It was awfully good news to know that you are starting a film library. Will you also start issuing prints for circulating as the Modern Museum has been doing? There is a crying need for some such institution west of the Mississippi and some time back I had rather hoped that we might be able to do something of the sort. I fear me that we lack the capital, however. Do let me know what you are up to.

All the best to you. I hope you had a pleasant summer.

Very sincerely yours,

Richard B. Freeman
Assistant Director in Charge

RBF;kb

Mr. D. S. Defenbacher, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

NATIONAL FILM BOARD



CANADA

400 West Madison Street,
Chicago 6, Illinois,
August 23, 1949.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

This will acknowledge your letter of August 13th, asking that we book a print of *POULETTE GRISE* for your use October 7th. We have booked this title and shipment will be made in ample time to meet your schedule. The rental charge for one day's showing of this film is \$2.50, plus the transportation charge to and from destination.

The latest word we have on the *DOTS* and *LOOPS* films is that prints will be available in the United States within a short time. As we told you in our letter of July 29th, we more than likely will be able to meet your rental schedule on these titles but we cannot promise definitely at this time.

Yours very truly,

Genevieve Murray

GM.

NATIONAL FILM BOARD OF CANADA.

Aug. 25, 1949

Jocelyn DeRosa
Still Dept.
Museum of Modern Art Film Library
11 West 53rd Street
New York 19

Dear Miss DeRosa,

Would it be possible for you to send me stills for a wall show to be held in conjunction with our Series Five of Art in Cinema? The films being used from the Museum of Modern Art Film Library are as follows:

SONG OF CEYLON
DUCK SOUP
THE LAST LAUGH

MR. TRULL FINDS OUT

IL PARADISO TERRESTE
IL CANTO DELLA CREATORE
GUERRIERI
RACCONTO DA UN AFFRESCO

It is questionable whether or not you would have stills from these latter four films, but anything in connection with these films at the head of the list would be greatly appreciated.

I want to take this opportunity to thank you for preparing those stills for last years series of Art in Cinema. The stills invariable increase interest in the showings.

If any are available from the above list, I would greatly appreciate you sending them to me via air mail as the wall show should go up well in advance of the film showings - which are scheduled to begin on Sept. 23.

Most sincerely yours,

Frank Stauffacher

METRO-GOLDWYN PICTURES

CULVER CITY
California

August 25, 1949

Miss Maude K. Riley
Yale School of the Fine Arts
Yale Station 2009
New Haven, Conn.

Dear Miss Riley:

I hope you will excuse this great delay in answering your letter of August 4. It has been due to the fact that I was away on vacation when your letter arrived. Subsequently I have also had to discuss it with others.

First of all, let me explain that we ourselves are not in position to produce films of this nature. At the present time we must confine ourselves to pictures intended for theatrical release. (While your contemplated subjects might very well reach theatrical release, I know you realize that they are basically "educational" subjects, as evidenced by your survey.)

Would you wish me to discuss the matter of production with one or two independent producers with whom I am acquainted and upon whose integrity I could rely?

As to distribution: while we ourselves do not distribute pictures in the educational category in this country, we do have associates who would be interested. In the overseas market, our distribution organization has, I believe, the widest coverage of any firm.

While I have not given any opinion of the merit of your idea, I presume it is apparent to you from what I have written above that I think highly of it.

Yours very sincerely,

Robert M. W. Vogel

RMWV:h
CC: Mr. Alfred Frankenstein

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

August 29, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

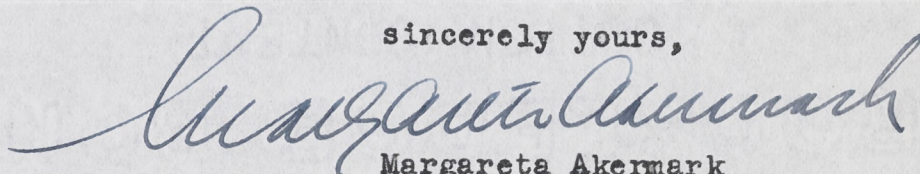
Confirming our recent telephone conversation we have reserved a 16mm print of SERIES III-2 for the use of the S.F. Museum on October 7, 1949. Herewith the usual covering license, one copy to be signed and returned at your earliest convenience.

If you are planning to print a program for your next series I'll appreciate receiving a copy. Your printing jobs are always so well done.

Please let me know if you received a copy of our "Film Notes" - a compilation of our program notes on the silent era. In case you did not get one yet I'll be glad to send you a copy.

Best regards,

sincerely yours,



Margareta Akermark
Circulation Director

THE NORFOLK ART SCHOOL
OF
YALE UNIVERSITY

ELLEN BATTELL STOECKEL FOUNDATION

EVERETT VICTOR MEEKS, *Director*

NORFOLK, CONNECTICUT

September 2, 1949

Mr. Frank Stauffacher
The San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Frank:

I have finally learned beyond a doubt that the Museum of Modern Art does not have L'Age D'Or for distribution. Sorry not to have gotten this information sooner, as I promised.

While at Carmel, during the Bach Festival I saw Alfred Frankenstein, whom I had met in New York, as he came down to do some lectures on Bach. I told him of my film and he instructed me to send it to a personal friend of his at MGM, a Robert M.W. Vogel. I wrote Vogel from Yale, when I got back, describing the scope of the thing and have just had back the reply I enclose.

What do you make of it? Is this a possible lead in the right direction towards production? I have lost the name of your friend at Warner Brothers and if you think there might be equal, or better interest there I would appreciate indeed your giving me this dope again.

I enjoyed my train trip home, and recommend the Vista Dome to all. Most gorgeous view of an amazing country ever devised. You must travel that way when you come East, which I would like to think would be pretty soon. The students here are making a movie during summer school. It is sort of Maya Deren dream-reality and I've been acting in mob scenes in the barn at night. They have read my script and think it is out of this world good. In fact with all the lectures they have to attend to get their degrees they say that a seeing of these films would give them the whole meat of the matter, and that their production should eliminate all the pedants who hold forth from a platform. But if that view were generally held I would get mobbed at Yale.

How goes the work for Mrs. Moholy-Nagy? And what else is up in your life? So enjoyed our brief encounter and from it gathered that you would be interested in learning of developments as regards the script - therefore the enclosed.

My regards to Mr. Freeman from whom I had a nice letter to which I will reply. If he has left, please let me know his address.

Very best wishes, sincerely,

Maude Riley
Maude Riley

copy

September 9, 1949

Dr. Grace L. McCann Morley
Director
The San Francisco Museum of Art
War Memorial Building-Civic Center
San Francisco, Calif.

Dear Dr. Morley:

Welcome back to the Bay Area.

During your absence--as you may have known - Mr. Freeman, Miss Fitzwilliams and I through the cooperation of the Australian Consulate and the City College of San Francisco, where I teach Advanced Design and Art History, were able to create a photo-panel exhibition on the Art of the Aboriginal Australians. This exhibition, called "Design Down Under" has been well booked, well publicized in U.S. and in Canada and seems to be very well received.

Because of the tremendous response always accorded the Art in Cinema activity, and because of the need for a well designed and well constructed exhibition denoting information on the contemporary film, Frank Stauffacher and I are proposing the enclosed plan, to be handled in somewhat the same manner as the "Design Down Under" exhibition -with the exception that the exhibition "Art in Cinema" would be constructed as a three-dimensional display comprising graphic, photographic, color and textual elements set up so as to bring actual depth into play.

The plan needs much more furtherance of development - but we wanted to submit to you the essence before getting down to the finer details, sketches, prints, and text. The construction of the exhibition including photography can all be done within the next five months at the City College Design laboratories under my direction and the collaboration of Frank Stauffacher. All we ask is that the Museum furnish the raw materials, with the understanding that the Museum handles the exhibition under the name of the San Francisco Museum of Art with the cooperation of the City College of San Francisco.

My Advanced Design class has its first meeting of the new semester Tuesday, September 20, 1949. I hope you may be able to consider this project favorably so that we can get started as soon as possible. In any case, I will phone you for an appointment during this coming week.

Thanking you in advance for your consideration, I wish you all the best in the renewal of your important work in this area.

Sincerely,

M

Martin Metal

Tentative outline of subject material to be treated in proposed demountable exhibition ART IN CINEMA

1. Primitive and historic experiment leading up to the contemporary film.
2. Still photography as it relates to cinematic
 - a. in processes
 - b. in conception
3. The motion of life and nature as it relates to the motion of the film
 - a. our vision moving around static ~~objects~~ subjects
 - b. moving subjects passing through static vision
 - c. the combinations of a and b.
4. Emotion achieved through the film
 - a. through direct or vicarious representation
 - b. through technical aspects such as contrast, abrupt change, color, proportion, sequence, psychological association, etc.
5. The film as repertage and the communication of current information.
6. The film as documentary - the unifying of the historical present as achieved thematically by research and editing.
7. The film as a means for the communication of the historical past.
8. The film as a means for scientific explanation
 - a. cinematic micro-photography
 - b. cinematic macro-photography
 - c. negative film and the photogram
 - d. scale models, cross-sections
 - e. X-Ray
 - f. slow motion and reverse and stroboscopic.
9. Graphic arts - drawing and painting - as they relate to cinematic photography
 - a. in processes
 - b. in conception
10. Light in the film
11. Proportion and scale in the film.
12. Sequence and continuity in the film.
13. Illusion, montage, multiple exposure, photo-negative, inversion, single frame exposure, slow-motion, etc. in the film.
14. Synchronization with sound.
15. The film as a means of artistic expression in the 20th century.

Proposed plan for demountable packaged exhibition on the theme:
ART IN CINEMA ~~an~~ exhibition of the San Francisco Museum of Art

To be created under the design and direction of:

Martin Metal & Frank Stauffacher

With the cooperation of:

THE SAN FRANCISCO MUSEUM of ART
and Advanced Design group of the CITY COLLEGE of SAN FRANCISCO

Materials to be used in creating the exhibition:

masonite board, ply-wood sheets, photographic enlargement print paper,
stick-on lettering, caseine and oil colors, cording, wooden dowel rods,
nails, screws, 'L' angle irons, wood blocks.

Size of exhibition:

with adequate space for exhibition when assembled with respect
to spectator could be installed within area approx. 25' x 40'
or 1000' square.

Purpose of exhibition:

~~easy~~ to furnish museums, galleries, schools, universities and other
such institutions with the opportunity to inexpensively and
easily install a striking display of visual and explanatory
material on the subject of "Art in Cinema".

Estimated cost of materials: (for making the original exhibition)

not in excess of \$250.

Facilities and assistance in making the original exhibition exclusive
of materials:

The City College of San Francisco

Materials and crating for circulation to be furnished by:

The San Francisco Museum of Art.

Sept. 9, 1949

Dear Mr. LeRoy Robbins,

Some weeks ago I wrote Paul Ballard, asking him if he would contact you about my including your films on our Fall experimental film program, since he was the one who recommended your films to me several times. He replied that he had spoken to you and that you were willing to let us use them. Since time was pressing, I went ahead and scheduled your films as follows: GIVE US THIS DAY for Sept. 30, and EVEN AS YOU AND I for Oct. 14. However, after this brash move I would like to hear directly from you with a confirmation so that substitutions can be made in the case of their unavailability. Let me know what your rental charge will be. And if you have stills, could I borrow them for a wall display?

Most sincerely yours,

Frank Stauffacher

Sept. 9, 1949

Allen L. Russell
35 Whitton Road
Fairfield
Stockton-on-Tees
Co. Durham
England

Dear Mr. Russell,

Thank you very much for your interesting letter of several months ago. Please accept my apologies for neglecting to answer you until this time.

The publication that you refer to, "Art in Cinema" was issued by this Museum several years ago. It started out to be a mere catalogue, with program notes, of an extensive program on avant-garde and experimental films that we gathered together for public showing. However, since there was practically no collected data on this subject -at least in this country - we found that what we were collecting was rather unique material. Thus we extended the contents of the book to include certain appropriate writings and a large number of still pictures. Now, the book does have discrepancies, and does lack an enormous amount of information that we have since acquired on the subject, but it does have the distinction of being the first attempt of its kind here in the U.S.A., and it did the start the ball rolling in the direction of increased interest and production of experimental films.

Since that first series of film showings in 1946 we have had ~~semi~~annual programs containing further surveys of this kind of cinema. Next year we hope to publish a new book with later material.

There is no publication, alas, in this country that corresponds to your "Sight and Sound" or your "Penguin Film Review" (which I understand will no longer be a monthly). The only thing comparable is the "Hollywood Quarterly" published by the University of California and containing quite intelligent theoretical writings on the Film. This is obtainable on subscription from The University of California.

The book "Art in Cinema" may be obtained either from The Museum of Modern Art, 11 West 53rd St., New York 19, or from this Museum. The cost is \$2.25. I am aware of the impossibility of your purchasing in this country due to stringent restrictions. You might try the Zwemmer Galleries, 26 Richfield St., Charing Cross, London Wc2, as they at one time bought a number of copies. If you cannot get a copy through any of those channels, let me know and I will have the book department send you one as a complimentary copy.

Mr. Allen E. Russell Page 2

I am enclosing a few announcements of past film showings. The copies of your own film programs that you mention would be welcome.

It is indeed a pity that there cannot be a completely free set-up of exchanging films between foreign countries. For example, I have been reading quite a bit about the two recent film festivals on the Continent, the one in Belgium, and the one in Cannes. But we hold little hope of ever seeing the Continental entries. Incidentally I do notice that a film that I was engaged in photographing for the playwright, James Broughton, did win an honorary mention at the Brussels event. The film is: MOTHER'S DAY.

It was very interesting to read of your own worthy work in establishing a theatre for the showing of documentary and experimental as well as foreign works, and I do wish you good success.

Most sincerely yours,

Frank Stauffacher
Cinema

Sept. 9, 1949

Maude Riley
The Norfolk Art School of Yale University
Norfolk, Conn.

Dear Miss Riley,

Thank you very much for your letter of Sept. 2, and also the other letter from Carmel. I have been even more busy than usual these past few weeks trying to finally get our Fall program together, finish two films of my own and a third for someone else, and besides that, to earn a living - so I'm going to answer your letters right now while I'm here at a typewriter.

I'm sorry I was not in San Francisco upon your return from Carmel. The Bach Festival must have been truly fine, from all I've heard. I'm this close to Carmel and the famous Festival, but I'm ashamed to say I've never been to one, and it's not because I don't like the music of Bach. I just never make it.

I don't know what to make of the copy of the letter you enclosed - from Mr. Vogel of MGM. But it certainly can't hurt to allow him to speak to "one or two independent producers" about your project. The difficult thing is being so far away in contact. It would be difficult to impress them with the true spirit of your idea without giving it out carte blanche to them in which case they might use some of your ideas in the future without reference to you - particularly if you give them the results of your audience surveys. But that is always a chance you take.

The idea is certainly a good one, and I do hope that you can find some means of getting it on film. I'm sure you will. I would be interested in developments, and any help I can give, short of cash which I don't have, would be most sincerely offered.

Good Luck,

Frank Stauffacher

P.S. Mr. Freeman is still here at the Museum.

Sept. 9, 1949

Dear Miss Akermark,

Enclosed is an announcement, and the contracts. Thank you for your kind words about our typography, but I'm afraid this one, for some reason, doesn't live up to that reputation as well as previous ones.

You will notice that, although DUCK SOUP is booked from you for the 7th of October - as well as THE LAST LAUGH, I put the former ahead one week, for the 14th. This is entirely my fault, a mistake about dates when I phoned you, and I should have realized that both those films on one night would be a little too much. Rather than bother you again about rescheduling DUCK SOUP, I thought I could keep it an extra week and return it to you via air express prepaid, and that would return it to you at approximately the same time as if it came back regular express. I hope this slight alteration is okay. It will not involve any changes on your own books.

We have not received a copy of your "Film Notes" that you mention, and would be very happy to receive one. As a matter of fact I do not even have a copy of your latest catalogue, and would be most happy to receive one of those also.

You already have the first signed contract, #31, containing the Emmer-Gras films, and MR. T. PHILLIPS OUT.

Thank you again for your patience and help in assisting me.

Could you ask Miss DeRosa about some stills I wrote her about? -if they are not already taken care of.

Most sincerely yours,

Frank Stauffacher

Sept, 9, 1949

Dear Curtis,

Thank you very much for the stills and the negatives. The latter I will return to you next week, as they have not been printed yet.

Enclosed is the current announcement which is already slightly altered, and will probably continue to be altered in the next few weeks, but in the main it stands like that.

I'm sorry that I didn't get around to writing Anger about your suggestion on PUCE MOMENT, although I still will do so. But as you can see for yourself, there is already just too much material for four nights and we'll have to adjust it as the time comes. This is a result of uncertainties and lackadaisical correspondence on the part of a lot of the sources.

Sincerely yours,

Frank Stauffacher

Sept. 9, 1949

Dear Paul,

Enclosed is the announcement for the new series. As you can see, I went ahead and placed Robbins and Barlow's films on it - and without a confirmation from them. I have written them again, and would certainly appreciate your help in expediting their reply. I, too, am eager for stills, and if you know whether or not they have stills from these films, I would like to borrow them for a terrific wall show that I'm trying to put together before the 15th of this month.

Thanks so very much for your kind letters full of new leads and general news. I always appreciate them, and would like to reciprocate. I am checking, on one announcement, all those films that will be available from the Museum after the series. I suspect you are familiar with the sources of all the other items.

Do you know anything about Chester Kessler and his PLAGUE SUMMER? Lewis Jacobs tells me that you would know more about him.

Peterson is away on an extended vacation. He'll be back around the end of this month. I can't understand why he hasn't answered your letters, and I'll speak to him immediately upon his return. As you probably know, Vogel at Cinema 16 does handle some of Peterson's distribution, but I'm not sure about the later stuff.

The bookings for Mar. 22, 1950 are okay. In addition, I have Hal McCormick's SUITE NO. 2, and Martin Metal's COLOR, as well as Moholy-Nagy's BLACK WHITE AND GRAY. Have you ever shown Leonard Tregillus' NO CREDIT?

Perhaps I can supply you with extra stills later on. I have a bunch of assorted, but at the present time they are all in use here and there.

Sincerely yours,

Frank Stauffacher

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

September 12, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

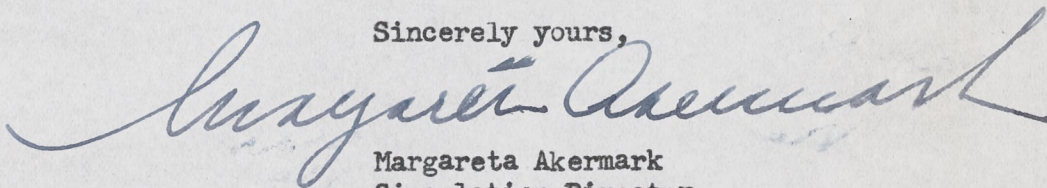
Dear Mr. Stauffacher:

Thank you for the announcement and for the
prompt return of the contract.

We have managed to change the showing date
of DUCK SOUP from October 7 to October 14. Consequently you do not
have to return the film via air express.

Please find enclosed a copy of FILM NOTES and
our latest catalogues.

Sincerely yours,



Margareta Akermark
Circulation Director

MA:ed

Sept.13,1949

Leland I. Auslander
KDYL TV
Film Supervisor

143 South Main St.
Salt Lake City 1, Utah

Dear Mr. Auslander,

Thank you for your letter of Sept. 12 inquiring about experimental films as a possible subject for TV material. Although our yearly or semi-yearly film series known as "Art in Cinema" does present a great deal of experimental work in cinema, we do not have a permanent collection, or a film library here at the museum, outside of short local productions that are sometimes circulated by us. However, I would be most happy to cooperate with you by providing you with sources, and perhaps sending you what I can gather together here.

But there are a number of troublesome matters connected with telecasting these experimental films, not the least of which is the business of musical accompaniment. Many of the films have recorded music on the sound track. This is no problem when the film is only going to be shown at such group activities as Art in Cinema, universities, etc. But naturally the music may not be cleared for commercial exhibition, let alone tv. Of course, a number of films do have original scores and recordings; they would be okay. But these are in the minority. Some of the experimental films don't even have sound tracks, relying on tape or ~~disordered accompaniment~~. other words, it is difficult to select, offhand, a group of five or six films that are completely free for either commercial showing or TV use. Most of them are "experimental" in the extreme.

A few months ago I did send everything I could get together here in S.F. to a friend of mine in New York for precisely the same thing as you have in mind. It was his idea to make up ten half hour programs consisting of short documentary films interspersed with experimental films, and find a sponsor for the group. He did find a sponsor interested, but the difficulties with clearing the sound tracks have temporarily shelved the whole scheme.

Let me know more of your idea, and I repeat that I will be most happy to help you as much as possible.

Most sincerely yours,

Franklin Stouffer

See Sept. 9, 1949 letter
for enclosure

Martin Metal Art Department City College of San Francisco Ocean-Phelan Avenues San Francisco 12, California Telephone JU 7-7272, ext. 21

Sept. 14, 1949

Frank,

The enclosed is self-explanatory. A copy went to Freeman also.

Of course the whole thing is subject to complete revision - but I wanted to get the ball rolling.

See you Friday at the Multichrome studios. Rosenman will be there. Please be sure and bring "Form Evolution" with you. Rosenman has asked me to bring a stop-watch for his purposes.

Also, although I know you are terribly harrassed at this time on account of the series as a whole, will you try to give some thought to how we can get around the expense of ~~union~~ sound-track recording for "Form Evolution".

Best to you and Bobby.

Martin

PATTERSON & HALL
DUPLICATE INVOICE

September 15, 1949
SF9-1766

San Francisco Museum of Art
Civic Center,
War Memorial Building.

Attn: Arts & Cinema

1843
same
AO-64 and 78

"PHOTOSTATS"...ordered by Frank Stauffacher

10 glossy positives...4 negatives and 1 positive
11x14 and 1 blowup extreme 18x24....

\$13.89

1 positive and 1 negative...24x36 and 2 positives
and 2 negatives ...18x24

10.90

24.79

.87

State and City Sales Tax

\$ 25.66

CHGE. TO

ACCOUNT

DATE PD.

CHK.#

Tax Exempt
Photography

Stats XXXX
Taxable
Photography

\$24.79

Tax Exempt
Typography

Taxable
Typography

Tax Exempt
Art

Taxable
Art

Sales
Tax

\$.97

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Tax Exempt
Photography

Stats XXXX
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Photography

\$24.79

Tax Exempt
Typography

Taxable
Typography

Tax Exempt
Art

Taxable
Art

Sales
Tax

\$.97

2038 Glencoe Way

Sept. 16, 1949

Dear Frank,

I have called LeRoy Robbins and it is o.k. for the showing of his film. He rents the film for about twelve dollars, I believe, and it runs about 14 min. He told me to tell you that the music they used was "An American in Paris" and excerpts from "Love For Three Oranges" by Prokofieff. If you do not have the latter, He said he might record the whole score on tape if you had facilities for play-back. Let me know, or els LeRoy. He will write to you personally in a few days. I have tried to reach Barlow but he will not be back from vacation until Monday, the 19th, so will let you know further about his film then. The last time I talked with him it was o.k. so I don't think you have anything to worry about. By the way Roy Robbins was disturbed about the credits for the two films and wishes you to correct them if possible in any further publicity. I must have given you wrong information the credits are as follows-

GIVE US THIS DAY- Roger Barlow

EVEN AS YOU AND I- LeRoy Robbins, Roger Barlow, &
Harry Hay.

Chester Kessler has not made the film PLAGUE SUMMER because of lack of funds. He hopes too soon however. I'll let you know should he make it in the near future. Robbins does not have stills but I am going to copy stills from his film next Tuesday night. Then if the negative comes out, I'll send it on to you so you can have enlargements made. I have stills from NOSFERATU, MENILMONTANT, ETOIL DE MER, UBERFALL, CHIEN ANDALOU, FALL OF HOUSE OF USHER (Epstein), PICNIC, Fireworks, FRAGMENT OF SEEKING, ESCAPE EPISODE. If you would like me to send negatives on any of this material that I copied I would be happy to. They turned out very well. However they cannot be blown up much larger than 5X7 because they then get very grainy. I use a Kodak 16mm. Fram enlarger. As I obtain prints I make

stills, it seems to be the only way that I can definitely add to that collection.

Have you ever heard of Mr. Arthur Symon in NYC. I wrote to him not long ago and he offered to make his films available for rental on 35mm. providing that I sent him 25.00 to cover finding the old prints in various vaults in NYC. Your organization might be able to afford to do this then you would have available to you and (me too) some of the great French films of the twenties, for Mr. Symon was the distributor. He might agree to making 16mm. reductions at your expense, who knows. The films I believe he has are-----

En Rade, La Zone, Ernest et Amelie, Brume D'Automne, Paris Express, I Do Love To Be Beside The Sea, La Marche Des Machines, Les Nuit Elictriques-Parnasse, Voyage au Congo, & Monkey's Moon. I have written to Cavalcanti in Engalnd to see what the possibility might be of getting Little Red Riding Hood, En Rade, La Petie Lillie & Yvette. Will let you know what his answer is. By the way do you know that Slavko Vorkapich has now made available his three films Lie & Death Of a Hollywood Extra, Fingal's Cave, & Forest Murmurs, in 16mm. and they can be obtained thru the Cinema dept. of U.S.C.

Had hoped to be in S.F. for your opening but guess it will be impossible. There are several films on your program that I do not know about and I would appreciate further details about them, namely Color Design No.1 (Lateline); Proem (Tregillus); 1848 (CCF); Sausalito; Odd Fellows Hall (Tregillus); Aqua Pura Ballet (Cannon, Elliott); Articulation (Falkenstein); Form Evolution (Metal) Goethe In S.F. Would appreciate details when you have time. Thanks and I shall let you know definitaley about IG* GIVE US THIS DAY after next Mon.

Sincerely,

Paul
Paul Ballard

P.S. Our good friend, Arthur Knight is now with Dramatic Workshop & Technical Institute, 247 W. 48th. St, NY.19. He says all the persons who would be willing to help us at MMA have left, becuse the Film Library is hard up. Imagine that. Barry's salary must have broken the organization. However she still stands. You refer to new material from the MMA, tell em more. I just wrote for information about new material and they just wrote back that there was no new material. Give me more details then I can press them for further details.

Sept. 19, 1949

Roger J. Ferragallo
c/o Chicago Art Institute
Michigan and Adams
Chicago, Ill.

Dear Mr. Ferragallo,

Thank you for your recent inquiry about the subject of experimental films. This museum published, about two years ago, a sort of augmented catalogue, with numerous stills, called "Art in Cinema." It was the result of our first extensive series of film showings surveying the "individual" film, the avant-garde, and the experimental film. It contains a great deal of information on the subject, and even contains addresses of those who were making such films in this country. Since then our knowledge of the subject has grown and more people are contributing to the body of such film activity, yet it still would answer a number of your questions. If you can't find it in Chicago bookstores it is still available from this museum for the price of \$2.25.

Our original film showings known as "Art in Cinema" have been continued every year in an effort to explore contemporary and past experiments. We do not maintain a film library, although we do act as a clearing house for films made locally, of which there are a considerable number. I am enclosing the most recent announcement of the Art in Cinema showings.

As for the type of equipment used, that naturally varies with each person's financial state, and is, as a matter of fact, of very little import. Some extremely fine films have been made with the most elementary of home movie cameras. If you mean by "equipment", the kind of apparatus or technique employed to produce abstract images - that too varies widely; the fact that such efforts are experimental indicates that there is no common set up.

As to my own equipment, I use a Bolex 16mm camera, the one that was used in shooting both MOTHER'S DAY and ZIGZAG. At the present time I am trying to piece together my latest effort, a kind of personal documentary called SAUSALITO which attempts to use, as a constructive technique, free imagery as is used in modern poetry. This, I know, is nothing new to the experimental cinema, but my object is to compose a sound track of actual sounds that will, I hope, add another dimension to the images, but not in a realistic manner. It is my belief that the juxtaposition of sound and image so that each plays against the other in counterpoint is a fertile field for experimentation. I need hardly add that such experimentation is not inexpensive, and that is why it takes so long to complete.

You can find a great deal of information on the general subject in a two-part article by Lewis Jacobs that appeared in the excellent publication HOLLYWOOD QUARTERLY put out by the University of California Press. I think these two parts came out a year ago. They were under the heading: Experimental Films in America. You would be interested in them and can probably find them in the public library.

Good luck with your own efforts, and let me know how you
Sincerely, *Frank Stuart*

Sept. 20, 1949

Dear Paul,

I certainly appreciate your acting as liason in the matter of Robbins' film, and Barlow's. Haven't heard from him yet, however. I don't exactly understand his lethargy in writing me - if only to tell me that I can't use them. It is a little disconcerting, as you probably know. Please don't inform him of my irritation; this is between you and me. Nevertheless, I am going to have to ask your help in expediting the films if he continues to not write.

Also I'm sorry about the credits, and they will be corrected.

I would like to use your negatives on all those films that you listed, but not until after our series, at which time we are going to try and prepare a traveling wall show on the avant-garde and experimental film. At the present time I do have quite a large collection, stills from almost everything that we have shown, some of them were even blown up from book illustrations. I've just finished putting up a wall show pertaining to the present series. To make it more impressive, I have blown some of the stills up to 30"x 40". But stills are so hard to keep. I just sent a flock of local stills to Vogel of Cinema 16 who claims he might have a possible Life magazine article coming up.

Thanks for the information on Mr. Symon. It sounds very fruitful, and will certainly write him. I think we could find \$25.00 to start him uncovering all that rich material. I'll keep in touch with you about this.

Sincerely,

Frank

Telegram to Sept. 20

Omer Vogel

Cinema 16

59 Park Ave

New York -

Could Latetins film be
^{immediately} sent ^{by} air express collect for Sept.
23 showing instead of 30 due to
mix up. I would appreciate. More
stills ~~are~~ coming. Answer we
collect.

Sept. 20, 1949

Dear Ted,

I'm sorry not to have answered your good letter of several months ago but I was away and completely cutoff from the film world, and rather busy besides. Now this past month has been occupied with a new series of Art in Cinema, which I really had not expected to happen this year. But with the slowly increasing interest in the field of experimental films, this fifth series is a continued gesture to keep Art in Cinema as a major show-window, and not to let it just die out.

However, what we would really like to do perhaps next year is to have a real film festival, on the order of the European festivals. This would bring together all of that contemporary European material that we rarely see. It would be confined to 16mm., but it would definitely not be open to the typical home movie kind of thing. Perhaps it would take in documentary, educational and experimental films only. At any rate, we would get good judges. It would not merely be a local thing. There is certainly a need for such an activity in this country. What do you think of it? Outside of New York or Hollywood it seems to me San Francisco would be the most logical place to have. Hollywood would always be concerned with the overwhelming weight of the "industry", and who would do it in N.Y.? (Don't put the bug in Vogel's ear).

Has the STONE CHILDREN been altered? Not to reopen old sores - but I would really like to see it again, and especially if you have re-edited it.

As you can see by the enclosed circular, the present series here is not as rich as previous series. I don't know how it will come out in audience reaction. I've mixed in a number of old stand-bys. They are always recieved well. This present list was thrown together rather haphazardly, and quickly, and it has me worried. Particularly in view of the fact that niether of my own films are entirely finished yet.

Most sincerely,

Sept. 20, 1949

Dear Lewis,

Thanks for the answer to my wire. Subsequently I found out that Kessler has not done much with his **PLAGUE SUMMER** because of lack of funds.

Enclosed is a circular of the new series.

We've been thinking strongly of organizing a real international Film Festival here, on the order of the European festivals. It seems that such an activity is badly needed in this country. What do you think of the idea? Nothing is developed to any extent yet. In fact you are the first person I have written to outside of S.F.

In such an event, good judges would be essential. How do you take to the idea of being one of the judges yourself? Now this is all completely unorganized, and it may not get any further than supposition. But the first thing would be to find out who could come to S.F., how much it would cost, etc. - for a number of top judges.

At any rate, it will remain in this state for awhile yet. If it does develop, it would probably take place sometime next summer. Let me know your reaction.

Sincerely yours,

Frank Stauffacher

THE GARRET GALLERY

47 EAST 12TH STREET
NEW YORK 3, N. Y.

A SATURDAY AFTERNOON GALLERY - A WEEK-DAY EVENING ART CLASS

25 Sept. 1949

Mr. Frank Stauffacher,
Art-In-Cinema,
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher —

I am just reminded again, on referring to your fine letter of June 5, that I had promised to let you know of completion of any exhibitable film product of my own.

A hard-working Summer precluded, among other things, any contact with Mr. Knight until just recently and therefore also any possibility of seeing the work you had sent to him here.

I am profoundly interested and, sooner or later, will find a way to see it all. Good, bad, or indifferent (only not too long!) I am inclined to enjoy seeing everything in the line, since it is probably part and parcel of a medium

for which I have been unconsciously searching through twenty-five rough years.

In any event, let me remember to say again that if there seems to be anything at all which you think I might do for you or your group here - do not hesitate to raise the question. It appears quite probable that I shall be moving Westward again myself within next few years.

In meantime, please, by all means keep me on your mailing or contact list and particularly, let me know of availability of art-in-cinema works for seeing here.

Certain rather vague disaffections seem to be arising here in connection with Cinema 16, to an extent where I am presently not rushing into any "eager-beaver" participations beyond regular lay membership. One of the factors which (in my view and experience in art-to-public contact,) puts your whole approach on a much wiser and better plane is the attitude precisely of art-in-cinema as differing quite sharply from the entirely too-generalized approach of "experimental films". I know of none (as yet) better

concise statement of the case than the fragment from Elie Faure, as re-printed in your superb booklet. The distinction is not a simple

one, and readily conducive to misunderstanding in discussion, but I believe it quite crucial so far as public relations are concerned. Putting

it hastily, my own feeling is that both the ~~experimental~~ "experimental" and the art-in-

cinema (finished, signed work of art or composition)

should be widely shown, but that works of art should under no circumstances be presented under a main designation as "experimental."

Subsequent critical evaluations are a separate question entirely. A work is a work and an experiment is an experiment. The maker, of integrity, knows the difference and states it.

"Tom, Dick and Harry" are only too ready to miss the art impact entirely if given the impression that the artist is just taking a try at something. The error is no less fatal if the reverse is done.

This is an old vulnerability of the artist-type, partly his own fault, in which the spectator shifts with the greatest of ease from the positions of careful and interested attention to those of hasty

art criticism, "my 2-year old child does better," etc

- o -

But enough of inadequate (and one-sided!) expansion.

I have one short ~~exhibitable~~ exhibitable piece completed which might find considerable interest in your series -

"Prelude" 100 ft. Kodachrome. Complete in itself, it was originally planned as a part under "Why 'abstract'?" and now comprises the first of three pieces under general head: "Optical Symphony." It is, I must repeat, a complete entity in itself. Starts with a theme source in "natural" landscape, dissolves this "picture" in a series of plastic steps to the establishment of the theme in terms of cineplastic picture plane and "plays" this theme in purely optically expressed form just long enough to make the point - i.e.: Nature to Abstract to Cineplastic.

Film Curator, Museum of Modern art here pronounces it "a good idea" and "excellent in color." I have given it no public showing so far, but find from individual reactions that it does more than I had hoped - in a matter of seconds bridging the gap in "understanding modern art" more readily than months of museum lecture tours. There are

no strings on it as yet, and I should be honored to submit it for consideration of inclusion in your series, if you so wish.

- o -

I was delighted to see even the somewhat superciliously reported accounts in U.S. Camera article to which you had referred me for more about you. Delighted further, (by commiseration perhaps!) to see the Bolex, although in the case of mine there had been some recent months of cussing - and weeks of close re-calibration of all functions. Same with the Norwood meter, re-calibrated to the equivalent of one-third stop up throughout the foot-candle dial!

Incidentally, in case you may not have tried it - the best solution I've found to the dissolve question re Bolex is simply two polaroids with taped stops at "0" and full density - perfect! I tried Variac - N.G.!

at the moment am taking a breather by, as long planned and wished, painting and collaging directly on 16mm. The production is "MANHATTAN JUMP" (an optical sonata) which, incidentally, will also, very likely, be

(6)

"ready" by the time this reaches you. If
you wish to consider both for "premiering" -
I would be delighted.

My mother, momentarily at Carmel
will surely want to subscribe to any
series you show -

Lalla Rogers
General Delivery
Carmel, Calif.

Homage, sympathy and warmest wishes,

Robert B. Rogers

MEMO from

WALLACE FILMS

290 7th Avenue

San Francisco, Calif.

To: San Francisco Museum of Art
Mr. Frank Stauffacher

Date 9/28/49

Dear Mr. Stauffacher:

We learn New York is sending you A NOUS LA LIBERTE direct: it will probably be in your hands by the time this reaches you.

They will also bill direct in this instance. Please honor their bill as you would ours. Thanks.

Sincerely,

WALLACE FILMS

By

John A. Auman

M. LEWIS JACOBS
FILM ASSOCIATES
711 Walton Ave
New York 61 NY

September 30-49

Dear Frank:

Forgive me for not answering your letter sooner. The reason is no lack of enthusiasm for your film festival project - but the fact that I have been directing a film on housing for New York City and am in the last stages where the pressure of time allows me no respite for personal matters. Two weeks more and I shall have finished with this picture. Then a rest for a couple of days and I get back on my three films I have sold dealing with design- for jr. High schools. Actually I sold four. The first has been finished and delivered. It deals with Line. The others--Shape, Light and Shade and Composition are in various stages of completion and ought to be delivered by the end of the year.

Now that I've gotten that off, I want to say that I think the film festival idea a wonderful one. As a matter of fact I ~~had~~ been discussing the very same idea with some people here. At the moment however there is no set-up here -- that could do the job as well as you could with the San Francisco Museum auspices. And then you came along with the very same notion. I hope you do it. Naturally I'll be glad to give you whatever cooperation I can-- if you decide to go ahead with it. You probably know there is a growing group of people here who are taking to making experimental films and it would be exciting to present an international show of experimental work. ~~Edmundo~~ I'd like very much to join a group of judges you select for the occasion. So count on me to do whatever is necessary at this end to push the thing along - when you've made up your mind what you intend to do.

My very best and good luck.

Cordially,

Lewis
Lewis Jacobs

Hotel Durant
Telegraph & Durant
Berkeley
Sept 30, 1949

Art in Cinema Society
S.F. Museum of Art

Dear Sir,

I would appreciate greatly if I might have a listing of your present and future series of films. I should also like to know some of the other facilities San Francisco has for showing outstanding films. I thought that your Society would perhaps be in the best position to know of these.

Sincerely yours

Stanton H. Cohn

00000 Oct.3,1949

Arthur Devlin
1215 Calif. State Life Bldg.
Sacramento 14, Calif.

Dear Mr. Devlin,

I'm sorry to be tardy with this information, but I'm under pressure which doesn't leave much time for letter writing, and also, I wasn't quite sure just what information you wanted other than suggesting some available comedies, some appropriate musical accompaniment, and giving you the name of a distributor here in S.F. who can supply you with a large list of film classics.

The distributor is Wallace Films, 290 Seventh Ave., S.F. Calif. Write him and ask him for his catalogue. He is quite helpful.

Looking through the Museum of Modern Art Film Library catalogue for comedies I suggest the following:

For early primitives: The films of Zecca, Cohl and Melies (circa 1905)

The Charlie Chaplin Keystone and Essanay Comedies

Their Series LX, "Forty Years of American Film Comedy" containing Buster Keaton, Laurel and Hardy, X.C. Fields, etc. - all feature pictures. You'll have to get their catalogue in order to select.

Here is our arrangement for the music for the film VARIETY:

Beginning, and up to Carnival flashback: Milhaud's PROTEE
New Winter Garden opening: Katchaturian's MASQUERADE, the "galop"
Morning, up to trapeze act: Same set as above, the "romance" section.
Trapeze act and dressing room: PROTEE
Party, hotel corridor: MASQUERADE, muzurka, nocturne and romance.
Spring Festival, to Running home: Bernstein's FACSIMILE.
Dressing room: Sibelius' TAPIOLA
Home, encounter with rival, and end: All from sections of Howell McDonald's MY COUNTRY AT WAR.

This information is from our musical director, who, as you can see, spends a lot of time queuing the music. Two turntables are pretty essential. But I assure you it pays off in atmosphere, and draws the emotional quality out of the picture. No music at all is better than wrong music, but no music with a silent drama is very cold, and even ridiculous.

Hope this helps out to some extent. Let me know what progress you make.

Sincerely yours,

Frank Stauffacher

Gilbert
TELEPHONE 3-6534

ROBERT T. DEVLIN
1880-1938

WILLIAM H. DEVLIN
ARTHUR C. DEVLIN
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LAW OFFICES
OF
DEVLIN & DEVLIN & DIEPENBROCK
TWELFTH FLOOR
CALIFORNIA STATE LIFE BUILDING
SACRAMENTO, CALIFORNIA (14)

OUR FILE NO. _____

YOUR FILE NO. _____

6-A

SUBJECT: In Re: Cinema Club, Sacramento Civic Repertory
Theatre..

October 6, 1949.

Frank Stauffacher, Esq.,
San Francisco Museum of Art,
War Memorial,
Civic Center,
San Francisco 2, California.

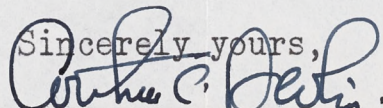
Dear Mr. Stauffacher:

Thank you for your air mail special delivery letter of October 3rd, in answer to my inquiry of last Saturday. Your comments on music for silent pictures and also suggested arrangement for "Variety" was very interesting. Out of eight evenings we will probably have two silent pictures, one of which will probably be "Variety" and if it is not too much trouble for you, I will write you after the other one has been selected to the end so that we may get your ideas for music.

It would appear now that we will not start the series until January as we have only gotten incomplete answers to our letters to people who have these pictures. Wallace films of San Francisco and Branden have answered us but we do not seem to get anything definite from the Museum of Modern Art.

I expect to be in San Francisco sometime during the fall months and I will let you know, with the hope that we can talk the problem over in person during my visit.

Thanking you again for your courtesies.

Sincerely yours,

ARTHUR C. DEVLIN

Frank

October 7, 1949

Mr. Richard F. Howard, Director,
Des Moines Art Center,
Greenwood Park,
Des Moines, 12, Iowa.

Dear Mr. Howard:

Your letter to Dr. Morley and her answer are before me. The Art in Cinema programs were originally under my direction when they started in 1946. Since that time, the interest in such films has increased to such an extent, that the planning of the programs has required a specialist in that particular field, and, Mr. Frank Stauffacher, who edited the Art in Cinema catalogue, is that person. We are in the midst of Series V at the moment, the third of a series of four program is tonight and the program notes are being made at the moment, for most of the material is new and has to be reviewed at the last moment, as many of the films do not arrive until the day before the scheduled showing.

I would suggest that you order an Art in Cinema catalogue from us, cost \$2.25, plus mailing charges. You will find titles, descriptions and sources for the earlier films used in that. The charges can be obtained by writing to the various sources. Since that catalogue was published there has been a lot more material, literally, "ferretted" out, and we plan to print a pamphlet of some kind with sources and descriptions of the new material as soon as Mr. Stauffacher has the time to gather the material together.

If you wish to know more about the planning of such programs, it would be advisable to write directly to Mr. Stauffacher, who would I am sure be glad to be of help at a reasonable fee.

We have found that the Art in Cinema programs have been stimulating and each series has been a complete "sell-out".

Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.

By Mrs. Noble Hamilton

Amos Vogel
Executive Secretary

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cinema 16 inc.

exhibition and distribution of
documentary and experimental films

October 8, 1949

Dear Frank,

now that our first Fall performance is over, the pressure of work has somewhat lessened and I hasten to write to you. During the past month we have been literally working day and night, with every evening and weekends spent in the routine organizational and clerical problems involved in a project of this type. The result has been a clear and gratifying success. We are growing rapidly, will for the first time this year have Sunday showings at the Paris Theatre ("Devil in the Flesh"), but the amount of work remains oppressive. Speaking from a personal point of view, I am paying the penalty of success and have perhaps never felt more ill at ease than now. There is too little room left for ~~the~~ free creative development and spontaneous appreciation of good films unhampered by the constant feeling: "Is this film suitable for our showings?" "Will it go with such and such other film?" etc. I am sure you understand what I mean.

However, the "show must go on" ~~Saxixixix~~ (Must it?) So let me take up a number of questions as they come to my mind.

GEOGRAPHY OF THE BODY - we now have the print; it'll be shown here by us in December. If you have plans for prior showings, let us know dates far in advance and I'll be glad to help. This is definitely one of the more unusual and stimulating experimentals. As you know, it has a commentary by George Barker. New Directions may bring out a book with stills on it.

POEM 8 has now been shown by us in NY. The audience reaction - mixed, some hisses, ~~many~~ much applause - indicates that you'll be wise to view it before putting it on one of your programs.

Herbert Matter, 19 McDougal Alley, is making ~~some xxxxxx~~ a supposedly experimental art film on Alexander Calder. I have this from Alexander Hammid.

William Chapman, New Hope, Pa., who wrote and photographed the series on French ~~x~~ cave paintings for LIFE, has a film on the same topic which is supposed to be good. I haven't seen it. Why not enquire? (Aborigine cave paintings)

AF's PAINTINGS AND PLASTICS, a short version of Davis' first film, is quite good and definitely worth showing.

Canad. Film Board is bringing out new film by McLaren, similar to ~~XX~~ FIDDLE DE DEE.

Sorry I cant report on more films. As you know, the experimental production center is on the West Coast. There is hardly a group or group spirit here to encourage further production. People like Francis Lee are broke, trying desperately to make money on add jobs for television commercials, etc. Nevertheless, our showings result in a greater and greater acceptance of experimental films locally and lead to ~~several~~ more and more individual efforts at production, however haphazard.

Re distribution- yes, we are interested in ZIG ZAG and for that matter other films on the basis you suggested- ie exclusive, except for California, where you or A in C can do all the distributing and exhibiting they want. This is a perfectly logical division of labor. It is equally logical that this are of "exception" should be somehow limited. You know that since promotion undertaken for our films are nation-wide, in the forms of catalogs, special mailings, releases, costs are correspondingly higher. However theoretical this problem may seem today (it is) it may not ~~be~~ be so tomorrow if, say, there is a further growth or a change in personnel in A in C.. I guess you know what I mean. We wont have any trouble working together. I am enclosing a draft of a contract; look thru it, if you have any suggestions, lets have them.

~~At~~ How about mailing us forthwith SAUSALITO and GOETHE and FORM EVOLUTION -including whatever descriptive material you have, so we can decide on their inclusion on one of our future programs. Also include program notes for ZIG ZAG. Also include stills -we are discussing with various magazines, including LIFE which is quite interested and held back only by lack of suitable stills so far.

Your Ball series looks excellent. I wonder whether you really appreciate what an important job you are doing. As usual, it includes material new to me, and I am again including an information sheet that you could me with. Would you, and as soon as possible?

I think we should try to write at regular intervals to discuss matters of mutual interest and keep each other uptodate. How about it?

~~Yany~~ With best regards,

Amos

Dear Mr. Frank Stauffacher,

I understand that your ART IN CINEMA SOCIETY is beginning a series of film showings again. Would you supply me with any program notes, and list of films which are to be shown for my own personal record; files.

With all good wishes; in the name of cinema,

Gregory J. Markopoulos

*occasions
renaissance*

gregory j markopoulos
523 bush street
toledo 11
ohio
ga 1734 *

G.J. 10/10/45

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

October 10, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

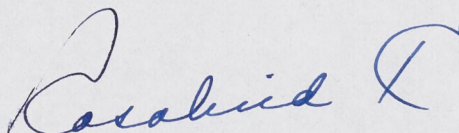
Forgive me for bothering you again. Mr. Kuegal, who is publisher of Television, is interested in acquiring a number of experimental films for a special showing to top agency executives. Apparently, these advertising companies are seeking out new talent to devise more interesting approaches toward attracting audiences to their commercials. As I have several films of interest for Mr. Kuegal, I thought about showing DIME STORE.

Actually, if any advertising executive would be interested in the producer's technique for commercial purposes, I would ask them to contact the producer direct as I have no intention of asking for a commission if anything develops. I would be most grateful if you would give me the address of the party I am to contact to determine whether he would be willing to permit me to present this film for the above mentioned purpose.

If you know of any other experimental films in which the nature of the technique employed is such that it can be used by agencies in selling a commercial product subtlety in a manner that would be entertaining to the audience, I would be most grateful for your advising.

Thank you so much for all your kindness.

Most sincerely,



Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

Oct.10,1949

Genevieve Murray
National Film Board of Canada
400 West Madison Street
Chicago, Ill.

Dear Miss Murray,

We are returning to you today via Railway Express the film POULETTE GRISE shown Friday Oct.7th. Since there are no express pickups on Saturday, this is the first opportunity to send it off.

In a letter from you dated Aug.23 you mentioned the possibility of our also booking McLaren's DOTS and LOOPS if they were available. If so, could we show them on our Oct.21st program?

Sincerely yours,

Frank Stauffacher

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

October 10, 1949

Messrs. Leonard Tregillus & Ralph Luce
2616 A Parker Street
Berkeley 4, California

Dear Messrs. Tregillus & Luce:

I have had a call from Mr. Kuegal, publisher of Television, who is interested in acquiring a number of experimental films for a special showing to top agency executives. Apparently, these advertising companies are seeking out new talent to devise more interesting approaches toward attracting audiences to their commercials.

As I have several films of interest for Mr. Kuegal, I wanted to include, with your permission, of course, the subject, PROEM. If you agree, I would require a print as soon as possible.

Now, please don't be angry for my asking this. I know you are planning to have a showing of PROEM for "Art In Cinema". If this is the same organization I am referring to, it is connected with the University of Washington for which Miss Barbara Kennedy arranges the programs. I wish to point out that this should be booked on a rental basis. In the last issue of "Art In Cinema", two of our films were listed, namely, AUBUSSON TAPESTRIES and LIGHT REFLECTIONS. These films were purchased by the University of Washington and therefore not requested for rental. However on such subjects that the University does not purchase, a charge is made for the showing. I merely want to keep you apprised if this information is not known to you.

I look forward to hearing from you as I am most anxious to get the distribution on PROEM started as we are doing a very important mailing that covers every source given in the latest edition of the American Art Annual. Therefore, if there is no problem with regard to the contents

Messrs. Leonard Tregillus & Ralph Luce

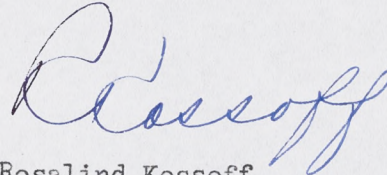
Page 2

October 10, 1949

of our contract, I again urge you to send me a still or two and your description of the film.

I await your further word, and with warmest personal regards.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "R. Kossoff". The signature is fluid and cursive, with the first letter "R" being particularly large and stylized.

Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

Oct. 11, 1949

Stanton H. Cohn
Hotel Durant
Telegraph and Durant
Berkeley, Cal.

Dear Mr. Cohn,

In answer to your letter of Sept. 30 regarding the facilities San Francisco has for showing outstanding films, I can only tell you that outside of various programs that this museum puts on throughout the year, and the weekly Saturday afternoon film programs at the Palace of the Legion of Honor, and a few programs put on now and then at the Labor School or the Jewish Community Center--- there are no others that I know of.

I am enclosing a listing of our current series of films that go as a series, and are concerned almost exclusively with the experimental aspect. Also enclosed is a listing of films known as "The Famous Film Series", not conducted by the Art in Cinema Society, but containing a number of outstanding film classics.

The Art in Cinema has, in the past, presented practically all of the more famous and classic examples of film art - at least all those available. This organization attempts to continue this work at least once or twice a year by presenting block series.

I hope this information answers your questions. We will put you on our mailing list for any future announcements regarding films.

Sincerely yours,

Frank Stauffacher

2106 North Las Palmas
Hollywood 28, California
October 11, 1949

Dear Frank:

Just a note to let you know that I shall bring the print with me, so don't be upset about its not arriving too long before the showing. Under ideal circumstances I would have sent it up to you beforehand, but unfortunately, even though I've worked every single minute on it, I'm just getting the print by the skin of my teeth--Thursday afternoon.

I'm certain that we'll arrive in San Francisco rather early in the evening, and I shall first of all drop the print by at the Museum.

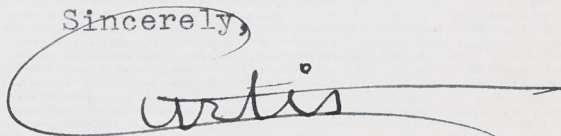
I have a very full schedule, as Thursday evening I have to give a lecture on von Sternberg's BLUE ANGEL at the Beverly Hills Film Society. We intend to start out for S. F. very, very early Friday morning.

Since I haven't seen the final print yet, can't give you a final report on the picture, but it should turn out all right. The music has been splendidly recorded.

I hope that you're programming PICNIC in a good place in the program; it is, obviously, the premiere showing, and I should like it to be displayed to best advantage. If the experimental films are shown in a group before the intermission, before the feature, perhaps you might run it last. Although I suppose by now this has all been arranged.

Will look forward to seeing you Friday evening.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Curtis', with a long horizontal line extending to the right.

October 12, 1949

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center, San Francisco, Calif.

Dear Mr. Stauffacher:

For some years past I have been interested in experiments in the abstract film field, particularly in combination with music. I know a good deal about the activities of the Art in Cinema Association and have a copy of the excellent volume on "Art in Cinema".

A recent letter from Sibyl Moholy-Nagy says that I would also find your "program notes" very interesting and suggests that I write you about the possibility of getting copies. Is that possible? If so it would be much appreciated.

Sincerely yours,

Ralph K. Potter

SEATTLE PUBLIC LIBRARY

SEATTLE 4. WASHINGTON

John S. Richards, *Librarian*

12 October 1949

Art in Cinema,
San Francisco Museum of Art,
San Francisco, California

Gentlemen,

A short time ago I received the program for your Art in Cinema, Series Five, and today I have received from one of my San Francisco friends the program notes for your September 23rd program, along with John Hobart's Chronicle review.

As you see by the enclosed brochure I am chairman of a newly formed Film Society in Seattle. I am extremely interested in your program, and would like to know the source of some of your films, particularly the Italian group, and the Moholy-Nagy films. Are these your own prints, if so, do you lend them, if not where did you obtain them? We hope to program two bonus programs for which we would like to use largely experimental films.

I expect to be in San Francisco during Christmas week. Will you be having a program during that time? I would like very much to see some of your films.

Very sincerely,

Grace Stevenson

(Mrs.) Grace Stevenson,
Head Adult Education and Film Dept.

NATIONAL FILM BOARD



CANADA

400 West Madison Street,
Chicago 6, Illinois,
October 13, 1949.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

This will acknowledge receipt of your letter of October 10th, advising that you are returning the print of POULETTE GRISE sent you recently.

We are sorry to advise that we do not yet have prints of McLaren's DOTS AND LOOPS. We shall advise you when this print is available.

Yours very truly,

Gwendolene Murray
NATIONAL FILM BOARD OF CANADA

GM.

Oct.15,1949

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Miss Kossoff,

In answer to your letter received today regarding DIME STORE in connection with a television-technique showing, I believe that Dorsey Alexander signed a contract with Amos Vogel of Cinema 16 for distribution and tv rights. However, I can contact Mr. Alexander with this information. Unfortunately I do not have his address at this time as he has recently moved. But it seems to me that since this is not a matter of showing this film over tv, only an examination of technique, that Mr. Vogel would lend it to you without any objection. In fact, I think Cinema 16 has the only print there is. Nevertheless, I will convey this information to Dorsey Alexander.

as to say

May I be so bold/-and ask your pardon-for saying so - that this business of television techniques for commercials is my favorite agitation because both Dorsey Alexander and Hyaké spent considerable time and energy, to say nothing of money, attempting to develop techniques for just such a field. We have made a number of experimental, one minute commercials - one with sound track - that have met with considerable interest from the advertising agencies. The one with sound is on Cresta Blanca wine, and uses their famous radio signature on the track. McCann-Erikson were quite interested, took it East with them, but the eventual answer has been the same: Too "arty". We do not consider it "arty" at all, in fact, quite hard-selling, as they say. It is news to me that the agency people are seeking new techniques for their commercials. However, I would be most happy to send you these one minute spots immediately.

Recently I heard from the Whitney brothers to the effect that they too had made a number of experimental tv commercial spots - but without much success as far as selling them goes. I'm sure that they would be happy to send them. Their address is 12018 Pacoima Court, North Hollywood. (John and James Whitney)

Francis Lee, in New York, writes me that he has also made experimental tv spots, but without success. He can be contacted through Cinema 16.

Of more specific interest to you might be Claire

Falkenstein's new film, originally announced on our Art in Cinema, Series Five, as ARTICULATION, but changed now to the title, TOUCHING THE QUICK. Miss Falkenstein is a well-known local sculptress and teacher of art. As in many previous cases, this film was more or less inspired by the experimental material of our Art in Cinema series. It runs now about 20 minutes, is in color, and will have an original score on the track. Last night was the premiere showing of it - without the sound - and I think that she will probably cut it down to under 15 minutes. It has to do with articulated sculpture, mobiles, etc., combined with certain natural forms, textures, movements. When it is pared down I should think it would be quite the type of film that you would be interested in for distribution. Although this is her first film, she went about the making of it in the right way technically.

We will have another film that you might be interested in - FORM EVOLUTION by Martin Metal. I did the photography, and there will also be an original score on the sound track. Since this will have its first showing next Friday, it is too early as yet to know its merits and faults, however.

I have made a 10 minute film called SAUSALITO, purely an experiment in combining sounds and images to evoke a certain sensation, or series of sensations, having to do with a particular locality nearby San Francisco. This film may be of a little too esoteric a nature for general consumption, although it has met with gratifying audience reaction, here. I consider it a successful experiment, as such.

Neither of these films would be applicable to television techniques, but they might be of interest to you as experimental films. At the moment I cannot think of anything else, although I will inform you immediately if I do come across a possible technique for tv commercial use.

Most sincerely yours,

Frank Stauffacher

214 Haight St.
San Francisco
October 16, 1949

Dear Frank,

This is to thank you for
the rare treat that you afforded
me by arranging for the
admission of my friend and
I to the showing Friday
evening — especially as ~~it~~
I had wanted to Picnic,
the film that I was in.

Appreciatively,
Hugh Lenzner

Oct.17,1949

Dear Amos,

Thank you very much for your long and informative letter. It is very gratifying to learn that Cinema 16 has really climbed up to a position of eminence in this most difficult field. I am in a position to know the enormous amount of discouraging work connected with showing out-of-the way films - even though I have always had the backing of the museum and the existence of an auditorium. But you have built Cinema 16 singlehandedly, and you are certainly to be congratulated and offered continued help, whatever it may be.

Our organization will continue to function as usual. Our successes -always doubted before a series,-and always beyond expectations after every seat is sold, and there is no more standing room - make us realize that we must continue as this kind of an outlet is definitely needed. And it is due to this, I feel, that this area continues to be the seat of a kind of experimental film renaissance.

In spite of this, however, I personally get nothing out of the Art in Cinema showings beyond my personal expenses. It has been entirely a labor of love, and that is why, when there are no series coming up, I drop the whole project temporarily and plunge into something else. It is not my desire to show films at all. I'd rather make them. But I am so complexly bound up with the field, and with Art in Cinema, that I can't seem to get out of it completely, and turn it over to someone else. Every time we have tried that, other elements immediately come in - personal ambitions, attempts to "take over" and utilize for personal gain or partisan policies, etc. - all the elements that would be the death of this organization as a liberal, flexible, and experimental outlet.

Previously I've been in a position financially to be able to absorb the losses of my own time spent on Art in Cinema. The trip to N.Y. last year was out of my own pocket, and resulted in benefit to Art in Cinema. But this year, having gotten married, with more personal expenses, less income, I am in a rough financial position even though Art in Cinema has money in the bank. I have made arrangements to take a more substantial percentage of this money, but it really could not be a very large, steady, month to month income unless we put on more frequent showings, and that I don't care to do. It would involve me further in a field that is actually only of secondary interest(to me).

I am telling you all of this because it leads directly to such a seemingly insignificant subject as the distribution of my own two or three films. In other words, where I wouldn't give a damn last year about income from a couple of little films, this year it is

a different matter, and I suddenly realize that I could make a certain amount of income from them. Particularly when I found that the film SAUSALITO had a very popular and favorable reaction when I showed it here a couple of weeks ago. (This may be partially due to the familiarity of its subject matter with local audiences; I don't know.) At any rate, this is, very sincerely, my position: Personally in debt on all sides; having to look everywhere for a better income. Under these circumstances it is my responsibility to myself to find the most remunerative outlet for my films -small as that may be - even though I don't, naturally, expect to depend too much on that income since it can't amount to very much no matter which way I look at it. You can see my position.

Anyway, I'll be glad to send you SAUSALITO, ZIGZAG. GOETHE IN S.F. is not yet finished, but will be, I hope, in time for this Friday evening showing - an extra program added to the series to take care of a lot of the stuff we had no room for. I can't send these, however, for about two weeks as they will be shown at several other programs in Berkeley, and besides, I want to smooth out the continuity of SAUSALITO, and make another print. It holds together beautifully, in part, other parts fall apart. It is 400', black and white, sound.

I have no stills from ZIGZAG. Stills from SAUSALITO, I think I sent you a couple. Will enclose program notes, such as they are. I will send you these films for your examination. You may find SAUSALITO a bit too esoteric for your audiences. It is a personal documentary of a place, set in a poetic form.

Thank you very much for the information sent. I am returning the sheet with the information you requested.

Let me hear your reaction to my remarks concerning this matter. My position is dictated by acute necessity.

Sincerely yours,

Frank Stauffacher

Oct.17,1949

Ralph K.Potter
46 Green Village Road
Madison, New Jersey

Dear Mr. Potter,

Forgive me for not answering a letter that you had sent to us quite a long time ago. I thought I had answered it, but looking through the files, I find I did Not, and I apologize.

I am aware of your work, and have read several articles by you on abstract image-and-sound experimentation. Have you ever made actual films of this investigation? I am, of course, always on the search for material for our Art in Cinema Series.

Thank you very much for your kind words regarding our publication "Art in Cinema". By this time it is a little out of date. It was a result of our first big series of showings, and since then, a great deal more material has been collected. I should not say that it is "out of date" exactly. But we feel it to be rather limited in view of further interest and exploration in the field of the experimental film, and we are planning, in the near future, to publish a supplement, or another book.

I am enclosing a number of assorted program notes from past series. The sequence is incomplete; a number of them are "out-of print", but I hope you will find them of interest.

I would be most happy to hear from you again, and knowing more about the actual productions resulting from your most interesting work.

Sincerely yours,

Frank Stauffacher

STATEMENT

SAN FRANCISCO MUSEUM OF ART

HEmlock 2040

CIVIC CENTER • SAN FRANCISCO

Oct.17,1949

Dear Dr. Morley,

The attached letter to Messrs. Tregillus and Luce from A.F.Films, Inc. was handed to me Friday night by Mr. Tregillus as being of possible importance because of the reference to another "Art in Cinema" that is evidently in existence at the University of Washington.

Although the name "Art in Cinema" was never copyrighted by us as a tradename -because to thus copyright a name it is necessary to design some sort of trademark - still the publication, "Art in Cinema" has been copyrighted by the Museum, and I gather from the paragraph that I marked in red, that this "Art in Cinema" refers to a publication, or a series of film showings, or both, at the University of Wash.

On several occasions in the past it has been necessary for us to inform parties concerned in similar cases, that the name "Art in Cinema" was copyrighted as a publication, and therefore could not be used by them.

I refer this to you for advice because any letter to the University of Washington regarding this matter ought to be composed, I feel, under your direction.

Sincerely, *Frank Stanton Fischer*

P.S. Attached also is a copy of our copyright.

Mr. Sturges -
This is interesting. I think the
first thing to do would be to write
to Mrs. Kennedy and inquire saying
that our publication is copyrighted
and that you can have a report
of cost. You may send
me or I will write it if
you prefer.

CHICAGO, ILL. 60601

RECEIVED

CHICAGO, ILL. 60601

RECEIVED

Oct.17,1949

Mr. Allan A.Hammer
Rural Rt.1
Franklin, New Hampshire

Dear Mr. Hammer,

Your wire came as a surprise in view of the fact that I was not previously aware of the film AQUA VIVA, and thus not aware that it was late - not aware, that is, unless my memory fails me miserably, which it sometimes does.

Please inform me of this film, and of yourself. Since Art in Cinema is always on the lookout for new material to show, I will be most happy to hear from you with more details.

Sincerely yours,

Frank Stauffacher

Brandon Films Inc.

1700 BROADWAY • NEW YORK 19, N. Y.

CIRCLE 6-4868.



October 18, 1949

San Francisco Museum of Art
War Memorial Civic Center
San Francisco, California

Gentlemen:

This is to inform you that today we are shipping
the film FARREBIQUE which is scheduled for your
October 21st playdate.

Immediately after your show we would appreciate
your forwarding this film via parcel post to the
following address:

Mr. Willard Morrison
Film Center, Inc.
64 W. Randolph Street
Chicago 1, Illinois

Many thanks for your cooperation in this matter.

Sincerely yours,

BRANDON FILMS, INC.

Dorothy Townsend
Dorothy Townsend
Film Rental Dept.

cc: Film Center, Inc.
64 W. Randolph Street
Chicago 1, Illinois

Amos Vogel
Executive Secretary

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Robert Gessner
John Grierson
Richard Griffith
John Gunther
Oscar Hammerstein, II
Natalie Hays Hammond
Curtis Harrington
Walter E. Harris
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Elizabeth Hudson
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Arthur Knight
Dr. Siegfried Kracauer
Albert Lewin
Roy Lockwood
Mary Losey
Len Lye
Arthur L. Mayer
Allan McNab
Yehudi Menuhin
Gjon Mili
Pierre Monteux
Seymour Peck
Erwin Piscator
Carl Pryer, Jr.
Philip Rahv
Man Ray
C. R. Reagan
Jean Renoir
Elmer Rice
Hans Richter
Paul Rotha
Juliet Barrett Rublee
Edward R. Sammis
Gilbert Seldes
Elie Siegmeister
Mark Starr
Frank Stauffacher
Roy E. Stryker
Deems Taylor
Francis Thompson
Parker Tyler
Margaret Valiant
Helen Van Dongen
Gordon R. Washburn
Herman Weinberg
Eli Willis
Archer Winsten
Basil Wright

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

October 18, 1949

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

Confusion reigns supreme hereabouts concerning Dorsey Alexander's films.

Eight weeks ago Dorsey asked me to pick up his films from Arthur. Arthur informed me that he had long ago shipped the films back to you. Now Miss Kossoff phones me about your letter in which you state that presumably the only prints of his films are in my hands.

In the meantime, I have continued to check with Dorsey and have not had any answer from him.

Inasmuch as we are to distribute his films, I would like to know ~~where they actually are~~ where they actually are at the moment. Will you please check into this matter and mail them to us, if and as soon as you can get hold of them.

Sincerely,

Amos Vogel
Amos Vogel
Cinema 16

AV:MG

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

October 20, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Frank: (I hope you will permit me)

Very many thanks for your letter of October 15.

First, let me report that Mr. Vogel does not have a print of DIME STORE, and as a matter of fact, awaits further word from Dorsey Alexander regarding the contract they are supposed to have with each other. This is merely to let you know that this subject is not in New York.

Francis Lee is being contacted. Claire Falkenstein's new film interests me, and I would like very much to see a copy. Could you let me know where she may be contacted. Indeed, I am interested in the other films mentioned in your letter and I would like very much to have the opportunity of screening them.

Incidentally, I have written to the Whitney brothers before, but did not succeed in eliciting an answer. I shall write them at a later date if what we are attempting to do develops interestingly.

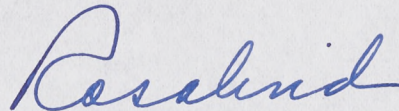
Now that I have gotten the above out of the way. I was particularly interested in the second paragraph of your letter. It appears that we both indulge in the same "favorite agitation" regarding the insensitiveness and thoughtlessness on the part of commercial sponsors toward creative artists. I must admit when Mr. Fred Kuegal of Television magazine called and made the request for lining up films for showing as explained in a former letter, my first reaction was not to bother because it seemed he would have a showing of the best that certain people had to offer in techniques and the suave critics in the advertising agencies would brush it aside as being "arty", nevertheless

October 19, 1949

their uncrupulous eye would have caught things for their hacks to duplicate on their level. The results as usual would be disastrous. Mr. Kuegal heard a good deal more of this sort of tirade and he agreed that in presenting this material, he would make clear the position I took and my reluctance at first to cooperate. This may not have any results whatsoever, it never does, but I guess one feels better when it is off the chest and on the record. Still, it is worth a try, and would be most grateful if you would send on the one minute spots you were kind enough to offer. I look forward to receiving whichever ones you think best to dispatch.

Again, I must repeat and it sounds like an old refrain, many thanks! In a way, I am glad it is an old refrain. It feels sort of good to be beholden, and I hope one day to be able to return in measure your kindness, interest and help.

Ever yours,

A handwritten signature in blue ink, reading "Rosalind". The script is cursive and elegant, with a large initial 'R'.

Rosalind Kossoff

RK/mf

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

October 20, 1949

FOR THE PROJECTIONIST

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

We specifically request all users of our films to return them to us without being rewound, as each reel of each film is inspected by us after each projection, and if they are returned in this condition it saves our inspectors a considerable amount of work. In order to insure this we place a note to this effect inside each shipment of film.

Our inspectors have advised us that your projectionist has ignored this request.

We would therefore thoroughly appreciate it if you would be kind enough to specifically request your operators not to rewind our films after projection by you, with the exception of the one reel it is necessary to rewind in order to secure your own take-up reel.

Very truly yours,

Edward F. Kerns a.g.
Edward F. Kerns,
Technical Director

EFK/og

answered - Oct 25

Art Museum Bills Prize French Film

"Farrebique, ou les Quatres Saisons," the French postwar film that in 1947 won the Grand Prix du Cinema Francais and the Grand Prix de la Critique Internationale, will be shown here for the first time tonight and tomorrow night at the San Francisco Museum of Art.

As a special addition to the museum's Art in Cinema series five, tonight's performance will be limited to subscription tickets. Tomorrow's is open to the public.

"Farrebique," which ran for about a year in New York, is a poetic portrayal of French rural life, showing with sensitivity the influence of the four seasons of the year upon a peasant family of Guyenne.

The film represents a complete departure from the traditions of French movie making, and an outstanding development in depicting and revealing the poetry of nature.

The program also will include some experimental shorts.



I put her in file B1B

October 22

1949

San Francisco Museum of Art. thought you
San Francisco, California might like
the clipping

Gentlemen:

Will you please send me
information about the Art in
Cinema series, which is mentioned in the
enclosed clipping. How much is the subscription
fee? I am a new resident in this area,
and would appreciate information about
the cinema series and other special
museum-sponsored activities. Do you have
a mailing list?

Very truly yours,

Mrs. Mercedes Weill

MRS. MERCEDES WEILL
1415 CEDAR STREET
BERKELEY, CALIF.

October 22, 1949

Mr. Frank Stauffacher
Care of San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

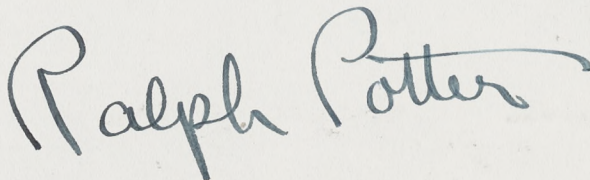
Your letter of October 17th and the program notes that arrived later are much appreciated.

My work in the abstract image-and-sound area has been nonprofessional and concerned largely with one problem- a determination of the requirements for unification of aural and visual performances. My professional interests in the visual representation of sounds and psychological aspects of sound-sight associations have been applied to this nonprofessional interest. The films I have made have been entirely inartistic and solely for the purpose of testing the bisensory relationships. However, I do have an appreciation of the aesthetic requirements, having painted and studied art on the side for a good many years.

The supplement or additional book you plan ought to be much appreciated. I have heard many comment on your present volume and all comments were favorable. Even Ted Nemeth, who told me a while back the summary of his and Miss Bute's work had been mixed up a bit, had nothing but praise for the handling generally.

If it is convenient would you put me on your notice list for the new book.

Sincerely yours,

A handwritten signature in cursive script that reads "Ralph Potter". The signature is written in dark ink and is positioned below the typed name "Ralph Potter".

2106 North Las Palmas
Hollywood 28, California
October 23, 1949

Dear Frank:

Thank you for the check, which I received a couple of days after returning. However it was only for \$15.00, and you told me it would be for twenty; I wonder if you'll be able to send me some more now that the fall series is ended. You told me that you might be able to, and it would certainly help a lot, as I still owe the sound recording studio and the special effects company--quite an amount. Any further help you might be able to give me will be greatly appreciated.

I certainly hope that we can, between us, arrange a Program II to be distributed by Creative Film Associates. Distribution is, after all, an extremely important factor, and we seem well agreed that Cinema 16 ~~doesn't~~ ~~have~~ exactly the right organization to have full control.

Maya Deren, of course, has already given us her blessing, as has Man Ray. If we can get a Program II of current works arranged, then I think it would be nice, nay, imperative to bring out a new catalog. Rentals and requests for information continue to come in.

Whether any more money is forthcoming or not, please do let me hear from you in regard to what films you think might be available for a Program II.

Say hello to James and Kermit when you see them for me--thanks.

Best,

Curtis

answered Oct. 25

Amos Vogel
Executive Secretary

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John Gassner
Robert Gessner
John Grierson
Richard Griffith
John Gunther
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Walter E. Harris
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Jean Renoir
Elmer Rice
Hans Richter
Paul Rotha
Juliet Barrett Rublee
Edward R. Sammis
Gilbert Seldes
Elie Siegmeister
Mark Starr
Frank Stauffacher
Roy E. Stryker
Deems Taylor
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Helen Van Dongen
Gordon R. Washburn
Herman Weinberg
Eli Willis
Archer Winston
Basil Wright

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

October 24, 1949

Mr. Carlos Andreson
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Andreson:

Enclosed please find two of the stills you sent me. Others
are still at the editorial offices of various magazines,
such as **LIFE**, for a possible story.

Sincerely yours,

Amos Vogel
Amos Vogel
Cinema 16

AV:MG

Oct. 24, 1949

Rosalind Kossoff
A.F. Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Miss Kossoff,

Unfortunately it seems impossible for me to contact Mr. Alexander regarding your wanting to show DIME STORE to the advertising people. I did not know that Cinema 16 did not have a print. Mr. Vogel wrote me, saying that you had called about it. All I know is that Alexander came here to museum to take his print away, presumably to send to Mr. Vogel for distribution. That was at least a month ago, and I have not seen him since. He has moved, no one seems to know his address, and he does not have a telephone. But I will continue to try.

I am sending to you via air express a small package containing some experimental material that Alexander, Keith Monroe and I did. It may be of interest in that direction. The silent reel is composed of incomplete fragments, and the sound reel has that one minute Cresta Blance spot. Both reels are offered solely as experiments in presenting merchandise, not as finished, polished television spots. Actually, this technique of stop-action camera animation may be without interest, but it seems to me worth sending.

Our Fifth Series of Art in Cinema is over as of last Friday. It turned out to be a great success; it is always gratifying. At the last minute we added FARREBIQUE, which has not as yet been shown here in the foreign houses. This film, naturally, was a grand climax to the series.

Now we must begin planning for a spring series.

Sincerely yours,

Frank Stauffacher

Oct.25,1949

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Rosalind,

Thank you for your very interesting letter of Oct.20, which arrived just after I had posted my letter of yesterday to you. I will answer immediately as an addition to my first letter.

Miss Falkenstein's address is: 1406 Queens Rd., Berkeley, Cal. Her film, TOUCHING THE QUICK, will, as I mentioned, have to be cut down considerably before it is really finished. There are many fine things in it but, as is the case with almost every "first" film, there is a terrible reluctance on her part to discard all of her footage but the most essential. She is also having an original score composed for it, and this will probably not be ready for some time. However, you could contact her about screening it when it is ready.

Metal's FORM EVOLUTION is better paced and, upon getting the reaction of some five or six hundred people at its baptism last Friday, I feel it will surely be of interest to you. Original music has been composed for this, but so far this music exists only on a tape, in which form we played it with the film at its first showing. It awaits finances for making a sound track which should not be too long a time. Metal has let me handle its fate, so I'll send it on to you when we can get a sound print. It is 400', Kodachrome.

My own film SAUSALITO will need some work, and another print before it goes out again, and I'll send that to you also, for screening.

I will write to the Whitney Brothers, telling them about your interest in their tv experiments. I've been wanting to write them for quite some time now, anyway.

It is most certainly a pleasure to learn that your attitude toward this tv business, and the advertising people, coincides with mine exactly; and it is a joy to hear you say that you made it plain to Mr. Kuegal your awareness of the possible unscrupulous plagiarism.

I know the tin gods of the advertising world very well, having spent most of my adult life as an advertising artist here in San Francisco and, for a time, in New York. I still maintain a free-lance office down town here, and try to divide my time between conducting the affairs of Art in Cinema at the museum, and making alliving drawing pictures for the hucksters. But I am losing interest so fast in the latter, and am so disgusted with the eternal haggling, and find my real passion more and more fastening itself to the cinema, that I shall soon give up the advertising work entirely, and would have long ago except that so far my film activities have been a labor of love, and not, financially, enough. for an adequate living.

That is the reason I was originally so interested in trying to do tv spots. But it has been the same story, and this is too expensive a medium with which to go on indefinitely making experimental shorts from which ideas are taken by others, and dismissed otherwise as being long-haired.

The spots that I sent to you yesterday comprise some of those that we made. There are some others that I can't get ahold of at the moment. And, incidentally, I did not send those of yesterday by air express as was stated in the letter, but by regular parcel post.

I must apologize, again, for launching off into an attack on the advertising people, but I was so glad to read of your own attitude that I just could not help adding a few heartfelt sentiments.

Please do not feel apologetic about asking me for what little help and advice I can offer you. I am flattered and also very pleased because you are "on our side", one might say, and the experimental film world certainly needs understanding and sympathy, together with the interest, that you give it.

Sincerely,

Frank Stauffacher

Oct. 25, 1949

Mr. Boyd Rakestraw
University Extension
University of California
Berkeley 4, Calif.

Dear Mr. Rakestraw:

You will remember the "Art in Cinema" series that we arranged and put on successfully in conjunction with you at Wheeler Hall in 1947. Since then Art In Cinema here at the museum has grown into a definitely established institution regarding the experimental film in this country, and even abroad. And in this area it has produced an enormous following that always results in turn-away crowds. A good percentage of them come from Berkeley.

The thought occurred to me that it again could successfully be shown at Wheeler Hall. I am thinking in terms of just a few programs containing the cream of what our last series, just completed last week, contained.

If you are at all disposed towards this proposal, it might interest you to know that neither Mr. Richard Foster nor Mr. George Leite are connected with Art in Cinema any longer. I handle the entire programming and arranging myself under the authority of the museum. It is an established activity of the museum, and I direct it for the museum alone.

There would be no need to have the complicated method of handling the expenses, that occurred last time, through our original vagueness to come to a simple agreement beforehand.

I would be happy to get your reaction.

Sincerely yours,

Frank Stauffacher
Art in Cinema

Oct. 26, 1949

Rosalind Kossoff,
A.F. Films, Inc.,
1600 Broadway,
New York 19, N.Y.

Dear Rosalind,

This is a third addition to my Oct. 24 letter.

Last week Leonard Tregillus handed me a letter to him from you dated Oct. 10. In it there was reference to a film series, or a film publication, at the University of Washington, arranged by a Miss Barbara Kennedy, called "Art in Cinema". He thought it might be of interest to me because of the use of the name "Art in Cinema" which has been copyrighted by the San Francisco Museum of Art.

I would like to write to Miss Kennedy, informing her of this copyright, but naturally I would first like to be certain that there actually is such use of the name at the University of Washington. Since it was in your letter that we discovered it, I thought it wise to first ask you for a little clearer confirmation.

We're planning to issue a kind of regular publication as an answer to the countless number of queries that come to us from all over the country following the mailing out of our regular Art in Cinema program announcements. "Where do you get this?".. "What kind of a film is....?" "How do you run your program? "Do you charge door admissions?" "What are your sources?"..etc.etc. Since I must do all the correspondence connected with Art in Cinema, it is a terrible job of routine reply correspondence to handle, and we thought we might be able to solve it by printing a kind of news sheet with this information contained, something that would be a broader follow-up on our work, and something that might develop into a modest magazine on the subject. It is for this reason that I am anxious to protect the name under which we have been working.

Thanks very much, and I'm sure this will conclude the immediate additions to my Oct. 24th letter!

Most sincerely yours,

Oct. 27, 1949

Dear Martin,

I may renage on my stand against a three-dimensional structure providing it justifies itself, you know, and looks good, unpretentious, that is.

Even though a thing is displayed on flat panels, I do believe in building combars on the panels, raised surfaces, certain parts of raised letters, variety through the use of kinds of type chosen and the type size, color, raised color, cropping and mounting of photos in expressive shapes instead of squares or rectangles (in certain cases), etc., etc., I am a Swiss and I find my taste runs, in fact, to Graphis magazine more than it does the Bauhaus. This is merely my own taste.

I don't know just what is going to happen towards immediate financing of this project. I wanted the copy of my outline in order to send to Dr. Morley, but I did have a chance to discuss it with her and she made it plain to me that there would be no money for this exhibition's construction until the entire plan of the project was thoroughly worked out in detail on paper, with two-dimensional plans. She said there was no money available, anyway, at this time. From this position she is adamant, and you can be sure that my presentation to her of the project was favorable.

There is no cause for alarm on your part, it seems to me. You will just have to go ahead and turn the class-work into a planned-on-paper project, with the various committees, with the exception of the actual building committee, going ahead with their research, and definitely deciding where and how, and how large or small, the various elements will be.

Even if there was money available at this time, I know that the fact it is an inexperienced group doing the actual work is the cause for her demand that the thing be submitted in its entirety first, on paper. Nothing I could say would effect her otherwise; and that's how the project stands.

Please get in touch with me and let me know how things are going.

Yours,

Oct.28,1949

Dear Hans,

Your good little note on the eve of your going to Canada reminded me how far behind I am again in answering you. My excuse this time is that we have just finished another Art in Cinema Series, the Fifth Series, and it was -much to my surprise- even bigger and better attended than ever before; which goes to prove that the American renaissance in experimental film is actually gaining momentum and, although completely unrecognized by the big producers in Hollywood, is building up a specialized audience of its own that now no longer can be accused of just consisting of strange intellectual types.

My own film production is going along "apace". As is the case with all of us, finances are the great aggravation. SAUSALITO, which had its premiere during the series, was very well received, but I still want to smooth it out more. I am not yet satisfied with it completely. I wish the critical facilities, such as you yourself, and the other factors in New York, existed here. We get a huge audience response, but @@ very little critical response from seasoned veterans in this field because there are none here. Its a pity, because individual experimental film production here is very active,

I am slowly breaking off from my old work as an advertising artist and getting more and more involved in film matters, much to the detriment of my pocket book, but it is becoming my real interest.

Bobbie is fine, is very happy, and has stopped dancing for awhile to go to the University of Cal., to which she commutes every day from Sausalito, where we live.

In our place at Sausalito, on the wall, which ^{are} ~~are~~ old redwood board walls about sixty years old (Jack London once lived in the house we are in) on this wall, is a photo taken last year that we always enjoy looking at, and which always never fails to interest everyone who comes into the house. It is that picture we had taken of all of us eating dinner at Fisherman's Wharf when you were here. It has a wonderful quality, and reminds us of a very happy period.

Bobbie sends her love,

Best wishes and best of luck on the new film,

Oct.28,1949

Dear Amos,

for me

It is almost impossible/to get in touch with Dorsey Alexander. He moved to a new residence in Berkeley, near the campus, without a telephone, no one seems to have seen him at all, and Berkeley, being across the bay, I just can't get around to making a trip over there at this time.

He came and got his film a couple of months ago, presumably to send to you for distribution as he said he had signed a contract with you. He turned up at most of the recent Art in Cinema showings, but I did not have a chance to see him at that time. I assumed you had the print of DIME STORE. When Miss Kossoff wanted to use it for showing to someone, I referred her to you.

If I get ahold of him, I'll give him a shot in the arm concerning his obligation to you.

The Series Five is over, and more successful it was than any previous series, both in quality of films in general, and quality of audience and audience attendance. Next year it may be necessary to run each program two nights. We did run two nights of the last program, which was a fifth program added on to the scheduled series of four. This was justified because we ran FARREBIQUE which hasnot yet run here in regular theatres.

I took on a tremendous amount of expense this series, however -footing the bills to reduce all of Moholy-Nagy's films from 35mm to 16mm, putting sound tracks on several locally-made products, high printing costs, and FARREBIQUE was not cheap. But actually this is part of the function of Art in Cinema, in spite of the fact that I am personally broke. I feel that as a result of all this, S.F. is going to continue and grow as an experimental film production center, and in the end it will pay off.

I have some additional film@ stills for you that Andreson will send as soon as we take them off of a wall display that has been up in connection with this Series. I'll send SAUSALITO and Metal's FORM EVOLUTION as soon as new prints are made, and some reediting is done on the former.

Let me hear more from you,

Sincerely,

Oct. 29, 1949

Mrs. Grace Stevenson
Adult Education and Film Dept.
Seattle Public Library
Seattle 4, Washington

Dear Mrs. Stevenson,

Thank you for your letter of Oct. 12. It has not been until now, with Series Five over, that I could get to answer it.

In reply to your questions: The Italian films are rented from the Museum of Modern Art Film Library in New York. There are four of them, and they are quite wonderful. The Moholy-Nagy films are in the possession of our organization, and we are about to set up arrangements for renting them, in addition to a number of new experimental films produced in this region. When the literature on this project is completed, I will send you a copy.

Your brochure looks extremely interesting, and the programs seem especially well-planned.

Although our Art in Cinema programs are finished for this year (with the exception of a possible single program, the date of which is not yet determined), please do pay a visit to the Museum when you are here in San Francisco during your Christmas week trip.

Sincerely yours,

Frank Stauffacher



Remember - Only you can



PREVENT
FOREST



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
Art in Cinema

San Francisco Museum of Art
War Memorial
Civic Center
San Francisco, California

Dear Frank: They changed my schedule for the
spring semester around, and as it stands now
I shall need the Franch film: "L848" on Wednesday,
February 22, 1950 at the Powel Street extension.
So if the film would be at 980 Corbett on
Monday, February 20 that would be fine. Thank you
so much for taking care of this booking for me.

Alfred H. H.

Oct.31,1949

Dear Sibyl,

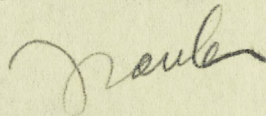
Enclosed is a copy of the letter requesting the booking of 1848 for you.

In taking a look at the proposed rentals for Moholy's films in accordance with our conversation last week, when you add all five of them up, at \$7.50 each, it comes to a total of \$37.50, which, for most film clubs or museums, is too high a figure, it seems to me. It is not too high a figure for most universities, but they will not benstitute all of the bookings, perhaps not even half. I am thinking in terms of all five films as a complete program. In general, a complete program usually doesn't go above \$25.00. A great many of our most inquisitive interest in film rentals come from private film-study groups. What do you think of offering the complete program for \$30.00, or even \$28.00? Of course the films individually can rent for \$10.00 each.

Personally, I think the lower price would encourage more bookings, but let me know how you feel about it.

Also, I do really think that GYPSIES is an interesting film and ought to be included. It does contain some unique documentary material.

Sincerely,



November 1, 1949

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art

Dear Frank:

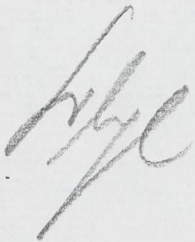
Thank you so much for taking care so promptly of the booking for "1848". -

Enclosed are the program notes for the Moholy films. I personally think it would be a good idea to keep the material all together as one program. As for rental fees please handle that entirely according to your own experience. As I told you the other day I do not expect a share in these rentals until the end of 1950, so that ART IN CINEMA can be reimbursed for some of the printing costs. But I expect to be able to show the films if the possibility comes up during my courses.

As I told you I shall need the films at the California College in Oakland December 13, 1949. I do not yet know whether I shall be able to drive my car again at that date which would enable me to pick up the films in the Museum. I shall call you a few days before the lecture and let you know.

I don't know whether this falls under your jurisdiction but I want to show Martin's FORM EVOLUTIONS together with BLACK-WHITE*GREY (of which I have my own copy) on December 14 at the extension Division.

Most sincerely yours



Nov.1,1949.

Dr. Morley,

Regarding an additional income for Art in Cinema, I have two films of my own that are being sought after by various agencies, notably Cinema 16 in N.Y., and Creative Film Associates in Hollywood - for distribution by them. But when their percentage is taken out of a rental fee it doesn't leave much, not even enough to justify making a print for them. Besides, their contacts are not as extensive as they could be.

I have been renting them myself to local film clubs, and they vaguely assume that they come as some sort of a function of the Art in Cinema Society. I am convinced that I could make them pay, with wider, out of town contacts.

In addition to my own two films, Martin Metal has let me take his @ two films (one of which I shot and edited for him) as a gift to the Art in Cinema Society. Robert Howard and Hal McCormick have also given us prints with no strings attached. And Mrs. Moholy-Nagy, because I offered to help her reduce her late husband's films from 35mm to 16mm, has offered them all to us for possible distribution, the income of which we can keep as a means of reimburing Art in Cinema for having them reduced.

Thus we now have a total of eleven films that belong to us, and since the interest in experimental films is continually growing, we should be able to see them widely circulated, and there would be no outside attachments to the rental income.

I spoke about this to Mrs. Hamilton and she suggested I propose it to you, and ask for an appointment to discuss it with you.

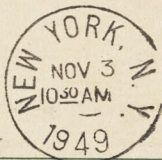
Attached is a copy of the films we have, together with tentative rental prices and conditions.

Sincerely,

Paul Stenbacher

This I think is a good idea. Let us talk about it.
Sam

Rogers
47 E 12
N.Y. 3



THIS SIDE OF CARD IS FOR ADDRESS



Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
San Francisco, Calif.

2 Nov. 1949

Dear Mr. Stauffacher -

Not having heard further from you, nor received any mailings from Art-In-Cinema, I am wondering whether you are still in operation?

Have just completed "Toccata Manhattan" - a silent five-minute composition. - So far as I know, the first American effort at an integrated piece by hand-work directly on the film (16mm) - also the first I know of to integrate exposed emulsion with hand etching and painting. Are you interested in seeing it?

Sincerely, Robert B. Rogers

Dear Frank Shackleton,

My very kindest regards for
the coming winter,
And my warmest salutations,

Henry P. Vesper

Holbrook - 11/7/45

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A. F. FILMS, INC.

Les Actualites Francaises

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November 7, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

Many thanks for your letters of October 24, 25 and 26. I am sorry to be so late in answering, but it was impossible to get at them until now.

I imagine we will have to let DIME STORE ride until Mr. Alexander reappears on the scene.

I received last week the package containing experimental material that you, Alexander and Monroe did. I shall look at them today or tomorrow the latest.

All I can say about the interesting films mentioned in your letter is that I would be most grateful if you would be good enough to send them on to me for screening. They sound exciting. In the meantime, I have interested the N.W. Ayer Advertising people to have a look at some of the material you will be sending me.

With reference to "Art in Cinema", there is no reason you should not write directly to Miss Barbara Kennedy who appears to be a very charming person. I know her only through correspondence. I am sure she has no idea about this business of copyrights etc. As a matter of fact, as I am friendly with Miss Kennedy and owe her a long letter, I shall mention that you will be writing to her. Enclosed herewith is a brochure of "Art in Cinema" at the University of Washington and I would appreciate your returning it after you have read it. If in the future, any other printed matter appears on my desk from other organizations calling themselves "Art in Cinema", I shall immediately let you know.

Mr. Frank Stauffacher:

Page 2

November 7, 1949

The publication you have in mind to implement seems to be an exciting affair. I know that members of the academic field have done things of this sort, but they were always a bore to read. I know yours certainly will not be dull.

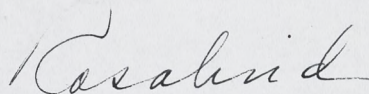
The San Francisco Museum of Art should be highly complimented on their activities and progressiveness. I never realized until I had your last letter how many duties you yourself perform. I feel now really embarrassed at my making so many film requests. Obviously, every minute of your time is disposed of. I sincerely hope that the plans you are now making to devote all your time to the cinema will prove rewarding and fruitful.

I would like to go on and on, but there is so much work to do at the moment. However, I hope to be able to launch off on many of the thoughts in my mind that were activated by one of your letters.

I shall be writing in a day or so after screening the material you were kind enough to send me.

With kindest personal regards.

Ever yours,

A handwritten signature in cursive script, reading "Rosalind".

Rosalind Kossoff

RK/mf
Encl.

November 1949

Dear Frank Stauffacher,

Whatever happened to that
micrographed list of Abstract
Film Sources you graciously
promised me?

I thought of you, while Norman
McClaren was here... wishing you
could have sat in when he
showed all his latest at Sound
Services Studio. Ann Ronell,
score writer for Sound Services,
is a friend of M's — tried on
two occasions to land a job in

Hollywood for him, but studios
were not bright enough. Mc has
moved up since Fiddle De Dee, which
is Class A. His "Workshop Experiments
In Animated Sound" is the most
advanced expression of that idea I've
ever heard. (about 265') "Beyond Dull
Care" is a masterpiece. Richer than
Fiddle De Dee — synchronized with
original music made especially for
it by a hot negro composer, Oscar
Peterson & played by Peterson & two
friends — all from Toronto. Peterson
is well known as a pianist in
Canada. "Beyond Dull Care" is in color
of course, similar in technique to F. De Dee
but better, more intricate, somehow quite
as delightful, but more serious.

Fiddle Pe Pec is ² sometimes intentionally
funny. "Begone Dull Care" is beautiful.
It is about 8 minutes. Probably he
released next year. Don't miss it.

McClaren is a soft-voiced, informal,
friendly, modest person. Obviously
his 8 years experience in producing
the relaxing light touch to balance
the serious efforts of the National
Canadian Film Program proves him
to be both co-operative & original.

I imagine a person like Jackson
Pollock able to keep step with a
primarily documentary organization
yet lose none of his own abstract
spontaneity! Mc uses incidental
irregularities to the limit in his

refreshing abstractions. Of course I
only talk about the abstractions
because I'm that way. Just in a
technical way I can admire his
pastel animations for "Isle of the
Dead" & those sentimental folk songs;
but in his abstractions M^c deserves
recognition as a great modern artist.
If folk is important - M^c is also
important 10,000 images to 1.
M^c has the modern feeling for materials.
He is perfectly ^{at} home in the rhythms
of the liquid dye that can be dript,
sprayed, stippled, & impacted for an
instant only to be pulled apart. He
overlaps all the processes with ease,
losing nothing from any.

Some of the sketches at the side, unrelated to the sound, on the "Workshop Experiments", remind one of stringed figures by Gabor or Moore -

His development in the Cuban Canadian Film Board's program is a serious contribution to Art in Cinema, probably to be long remembered, after the so-called more serious project, of which he was only a small part, will be forgotten. Yet the secret of his survival is his modesty.

He tells you that children from 6 to 7 like his work but those from 12 to 13 are too big for it.

Of Workshop Experiments he says it
is only a rough form. And so it
is, only the best of its kind,
showing the way to the great
visual symphonies that artists
will create for television, someday,
— maybe in our own time.

Have you a program left from your
last series? Please keep me in
touch with them.

cordially Yours,

Elwood Decker
1311 N. Laurel Ave
Hollywood 46

PI ALPHA
Yale School of Fine Arts

November 14, 1949

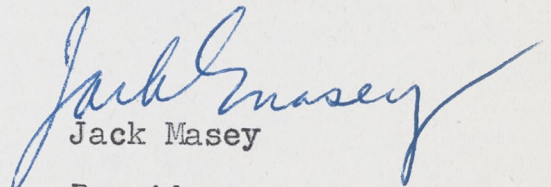
Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco
California

Dear Mr. Stauffacher:

I wonder if you could send me some information dealing with film rentals. (I happened to see one of your folders at the Yale School of the Fine Arts and it seemed to contain precisely those kind of films which I have been trying to obtain for the Pi Alpha. The Pi Alpha - an honor society in the Department of Painting, Yale School of the Fine Arts - is concerning itself, amongst other things, with showing as many diversified forms of art-subject films as it can. The film subjects depicted in your folder certainly seem interesting and imaginative.)

I thank you for your trouble.

Very sincerely yours,

A handwritten signature in blue ink, reading "Jack Masey". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Jack Masey

President,
Pi Alpha

Amos Vogel
Executive Secretary

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cinema 16 inc.

exhibition and distribution of
documentary and experimental films

November 15, 1949

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

Your recent letter was both detailed, frank, and not altogether clear.

I fully appreciate the personal difficulties that you are involved in and I fully agree with you that you have to find the most remunerative outlet for your films that you can possibly find. What, exactly, follows?

I think it would be very unfortunate if for personal reasons you would permit one of the great many "partisan" film makers or "film aesthetes" to take over Art in Cinema. However much you may dislike being an exhibitor, I hope you will continue also in this capacity. You have done an outstanding job. Your work is recognized all over the country, and your aim to provide a "liberal, flexible and nonpartisan experimental film outlet" is fully appreciated everywhere.

It seems obvious to me that without taking a "commercial attitude" toward Art in Cinema, you should take out as much as you personally need to continue and expand the project. In a society based on money, you cannot be expected to give your time and effort without the slightest remuneration. At the same time, Art in Cinema and the film artists can rely on you to take out the minimum rather than the maximum necessary for the successful continuation of the project, but I must say that I have noticed a certain modesty on your part, or rather a reluctance to take what is due you. Needless to say, just as you help the film producers, the project has to help you so that you can continue the job of making ~~the best~~ work known to wider audiences.

~~the best~~
You may not like me to say this, but I do think that the best development for you and the experimental film makers on the West Coast would consist of an expansion rather than a contraction of Art in Cinema's activities by more shows, more publicity, and more expensive promotion to be recouped by greater income. If you were not so reluctant to continue as exhibitor, perhaps some closer collaboration with Cinema 16 might be possible. What do you think?

Please send us SAUSALITO, ZIG ZAG, FORM EVOLUTION, and GOETHE IN SAN FRANCISCO as soon as possible, as we are now setting up our programs until the summer. Please do not delay.

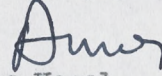
Will you send me Shoemaker's address and tell me about any new films you may have heard about.

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

- 2 -

VAN GOGH is now available from the Museum of Modern Art. MICHELANGELO should be available soon from Film Program Services. Also McLaren's new short, BEGONE, DULL CARE (National Film Board of Canada).

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Amos', written over the typed name.

Amos Vogel
Cinema 16

AV:MG

Nov. 15, 1949

Philip Oliver-Smith
2635 Channing Way
Berkeley 4, Calif.

Dear Philip,

I'm enclosing two of our most recent announcements of the Art in Cinema showings, and I have checked them in this manner: The titles with a check mark in front of them are among the films we will show with University Extension at Wheeler; the titles with a cross after them are films that I can either supply you with directly from the museum or get you in touch with, as they are films in existence locally. I would greatly appreciate that our titles do not cross, naturally. If I can help you in any other way, I would be very happy to do so.

Now as to the "packaged program":

BLACK, WHITE AND GRAY(Germany 1930) L.Moholy-Nagy
12 minutes, silent; abstraction.

MARSEILLES, VIEUX PORT(France 1929) L.Moholy-Nagy
13 minutes, silent; documentary.

GYPSIES(Germany, Hungary 1930) L.Moholy-Nagy
12 minutes, silent; documentary.

META(S.F.1947) Robert Howard
Color, silent, 5 minutes; abstraction

SUITE NO.2(S.F.1947) Hal McCormick
Color, silent, 8 minutes; abstraction

ZIGZAG(New York 1948)Frank Stauffacher
Color, sound, 8 minutes; neon light fantasy

SAUSALITO(S.F.1949)Frank Stauffacher
12 minutes, sound, black and white; film poem.

FORM EVOLUTION(S.F.1949)Martin Metal
12 minutes, color, sound; evolution of abstract form.

These, complete with program notes and, in the case of the silent titles, records to play as accompaniment, ~~one~~ make up about an 80 minute

program of quite varied experimental approaches. As a group they would rent for \$30.00. Individually, they would have to average about \$8.00 each. But I can't think of a better way to use them than as a frankly experimental program in itself.

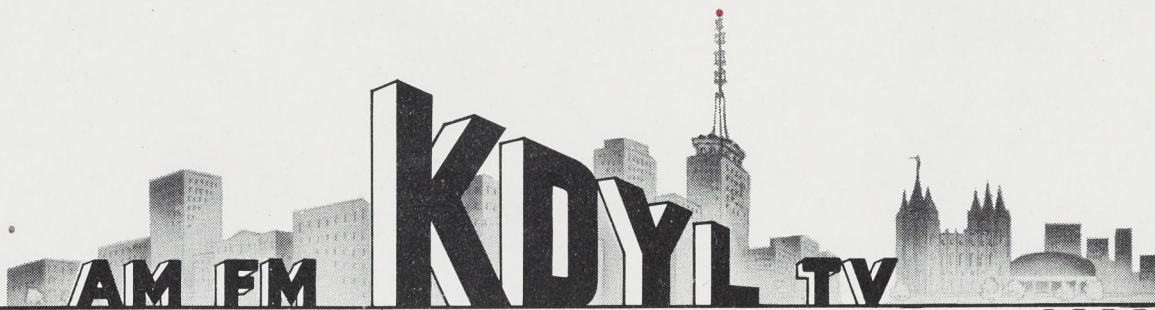
Sidney Peterson has a number of rather interesting, if psychologically-confused films that he has made. In general, audiences both like and extremely dislike these films. I don't know whether to recommend them wholeheartedly or not. Several of them are distributed through Cinema 16, the brochure of which I am enclosing. But please return it to me when you are finished because it is the only one I have.

Wallace Films, 290 Seventh Ave, S.F., is the local distributor for Brandon Films, and the Brandon catalogue contains a great many titles, feature films, that may be of interest to you. Mr. Wallace, you will find, is extremely cooperative. At the present time, the only two titles that he can get for me that I am interested in for the Wheeler Hall showings are FARREBIQUE and DEAD OF NIGHT. But the Brandon catalogue does contain a lot of stuff that almost corresponds to the Museum of Modern Art Film Library's list, although I must say that as a rule Brandon's prints are not in as good shape as they ought to be. I'm sorry that I don't have my Museum of Modern Art catalogue here at the museum, having loaned it to someone else. But you could get one by asking them.

Let me know how you decide to put your programs together, and you may call on me for any help.

Most sincerely yours,

Frank Stauffacher



INTERMOUNTAIN BROADCASTING AND TELEVISION CORPORATION

UTAH'S **NBC** AFFILIATE

143 SOUTH MAIN
SALT LAKE CITY, UTAH

November 17, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your generous cooperation in offering to help arrange a program of documentary and experimental films.

Just as your friend in New York is interested, I would be interested in arranging a series of 10 or 15 programs of this type. Any information you could pass-on regarding titles, distributors and musical clearances would be more than helpful.

Again I appreciate your cooperation very much.

Sincerely,

KDY L TV

Leland I. Auslender
Film Supervisor

LIA:rg

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

DEPARTMENT OF ART

November 17, 1949.

San Francisco Museum of Art,
Civic Center,
San Francisco, California.

Gentlemen:

This is to inquire if you have surrealism films which may be rented or borrowed. If not, can you tell us of a source of such material? Thank you.

Sincerely yours,

(Mrs.) Ethel B. Haulaway
Secretary

Nov.23, 1949

Mrs. Elizabeth C. Hathaway
Secretary, Dept. of Art
Stanford University
Stanford, Cal.

Dear Mrs. Hathaway,

In reply to your letter of Nov.17th in which you inquired about any surrealist films that we might have for rent, it may be of interest to you to know that we do have all of the films of the late L. Moholy-Nagy available. However, one could hardly call them "surrealist", although they do fall definitely into the category of experimental films.

The term "surrealist" applied to films is, unfortunately, rather ambiguous. Actually the only true surrealist films that I know of are a few contained in the Museum of Modern Art Film Library's collection in New York. (11 West 53rd St., N.Y.19.) CHIEN ANDALOU by Luis Bunuel and Salvador Dali, EMAK BAKIA by Man Ray, THE SEASHELL AND THE CLERGYMAN by Germaine Dulac, etc. Jean Cocteau's BLOOD OF A POET might be called surrealist, but that is rather difficult to obtain as it is still held by a commercial distributor, and the rental is very high. However, our "Art in Cinema" showings contain a great deal of experimental work in film that could be construed now and then as surrealist. The sources for these films are quite varied. Not a few of them are available either from this museum or at least through it. If you could tell me in a little more detail what you had in mind, I would be most happy to help. The term "experimental" as we apply it, refers to all kinds of films and techniques, from purely abstract and non-objective, to documentary subject matter.

Sincerely yours,

Frank Stauffacher

Nov.23, 1949

Jack Masey
President, Pi Alpha
Yale School of Fine Arts
New Haven, Conn.

Dear Mr. Masey,

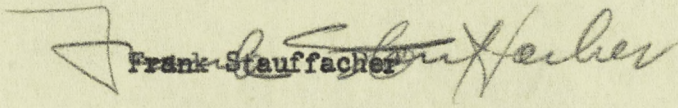
Thank you for your letter of November 14, inquiring about films noted on our Art in Cinema announcements.

These series film showings have been taking place once or twice a year here at the museum for the past two years. They constitute an attempt to show experimental films only. The resume of our first year is contained a book that we published in 1947 entitled "Art in Cinema", and all of our sources up to that time were listed therein. I think this book is available from the Museum of Modern Art in N.Y. and if not, it can be purchased from the San Francisco Museum. The films are rented or borrowed from a wide list of sources, among them, of course, being the Museum of Modern Art Film Library. We are at this time preparing a list to contain the sources of our later films, and I will place your name on the mailing list for it.

I make this distinction of "experimental" films here because I notice that you referred to them in your letter as "art-subject" films, which would indicate a kind of film concerned with the subject of painting, or art techniques and work outside of the film itself as a work of art. We have not been particularly interested in art-subject films as such; our activities are more concerned with experimental film techniques.

If you are interested in this sort of thing, you will find the source list of value. We also have a number of experimental films here at the museum available for rental. I will send you a list of these also.

Sincerely yours,


Frank Stauffacher

2106 North Las Palmas
Hollywood 28, California
December 1, 1949

Dear Frank:

Since I haven't heard from you for quite some time I thought I'd write and see if there are any new developments of note in experimental film in San Francisco. Kenneth and I would very much like to get our Program Two organized as soon as possible. Have you completed work on SAUSALITO by now? And has the score to FORM EVOLUTION been put on film yet? Creative Film Associates is going along splendidly, and if we can just get more film makers to cooperate with us (it is really entirely to their advantage) we can go ahead by leaps and bounds. The more I hear about Cinema 16, at least as distribution headquarters for experimental films, the more unsatisfactory it seems. They ran my FRAGMENT OF SEEKING on a program of "Cinema 16 favorites" the 25th; included were PSYCHE and THE CAGE. They used your program note for THE CAGE (which, from what I've heard, was not received very warmly).

Your last letter, dated October 25th, indicated that I might at least expect an extra \$5.00 for the S.F. showing of PICNIC, since the bookkeeper made an error. And of course you thought there might even be more depending upon how it all tallied up at the end. I only mention this because I am still pushing myself through the bills that accumulated suddenly toward the end when I had to have the dupe negative and final print made.

Kenneth's FIREWORKS has created a veritable sensation in Paris. One film journalist has been writing articles everywhere about it. You may have noticed the mention of it in the latest issue of Sequence. Cocteau seems especially enthusiastic. I showed PICNIC to a Monsieur Jean R. Debrix who was here representing the French film (he lectured, brought cuts from various new French films, including Cocteau's Parents Terribles) and he expressed interest in having it in France next year, and will take care of custom details, etc.

Have you done anything about getting the older avant-garde films in Simon Gould's collection in N. Y.? Do send me an announcement of your next series when it is available.

Sincerely,

Curtis

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

December 5, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial Civic Center
San Francisco 2, California

Dear Frank:

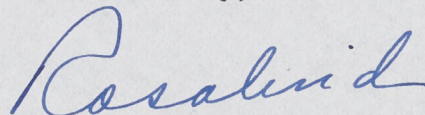
We have dispatched your film experiments for commercial television spots, which were seen by Mr. Kuegal of Television Magazine. I shall be calling him shortly to determine his reaction and what in general are his plans. It is my impression that advertising agencies are looking for something that does not exist.

You might be interested in learning that we have just acquired a new film for distribution, namely, A TIME FOR BACH, which is performed by the Bach Aria Group with excerpts from the various Bach cantatas. The purpose of this film is to introduce and stimulate the desire to learn more about this great composer---straight forward melodies with clear-cut popular appeal. The visuals are interesting in that some of the sequences were animated by Phillip Stapp and the photography was done by Boris Kauffman. As soon as our descriptive material is out, it will be sent on to you. I thought you might be interested in knowing about this film for your spring series.

Please remember how eager I am to see your own film, SAUSALITO.

With warmest personal regards.

Yours sincerely,



RK/mf

Dec. 16, 1944
2635 Channing Way
Berkeley Calif.

Dear Frank,

Thank you so much for your most informative and helpful letter. I want to apologise for being so slow in answering it, but I waited until I had something definite to tell you about the Delta Epsilon film program.

We now have four dates or alternate Thursdays at International House, beginning March 2nd. We would like to show your package program of experimental films on March 16th if it is available on that date.

On the other evenings we hope to show the French "Crime and Punishment" on March 2nd, "Fric Frac" on March 30th, and Waxworks on April 13th. These have all been picked from the Brandon Film Catalogue, but have not yet been confirmed by Mr. Wallace. As second choices we have asked for "The Lower Depths", "Voyage Surprise", and "The Stone Flower".

As you perhaps have noticed we tried to have a different type of film for each evening classifying each one as Drama, Experimental, Comedy and Fantasy. If you think any of these are bad choices or can suggest better ones that are easily obtainable, I hope you will let me know. The only ones of these that I have seen are "Crime and Punishment".

and "The Lower Depths." These I know are good films, but I have no idea of their relative importance in the development of the cinema as an art.

We are sort of floundering around trying to think of a good title for the series. The best that has come up so far is "Creative Films," but I think that could be improved upon. If you have a better idea, let me know.

Will you also let me know when and how we can pick up the experimental film program if we can have it for March 16th?

I'm enclosing the Cinema 16 pamphlet which you asked me to return to you. I'm writing to them for one for myself.

If you should wish to reach me within the next ~~few~~ weeks, I'll be at 505 E Los Olivos, Santa Barbara until January 3rd when I return to Berkeley.

Thank you very much, Frank, for the help you have given me in getting started in this program. I'm sorry I missed you the last time I was in San Francisco. I hope I'll see you soon, though.

Give my best regards to Jack, and a Merry Christmas and the best New Year to you

Very sincerely

Phil Oliver Smith.

2106 N. Las Palmas
Hollywood 28, Calif.
December 12, 1949

Dear Frank:

Kenneth and I are able to rent a very small theatre here for a week and are going to run a group of experimental films to see how they'll go over. To make the program varied we would like to show your "Sausalito" and, if possible, perhaps Metcal's "Form Evolution". The program will run approximately the week of February 1st.

Of course it will be on a low budget, for prestige, but we think it will be an interesting experiment. What rental fee would you require for a week? Whether it all works out will depend on whether we can get other films at a low enough rental rate.

As we are very anxious to set our plans definitely please let us know immediate-
ly!

— Give my regards to James, Kermit, etc.

Waiting your reply —

Sincerely,

Curtis

P.S. If you can think of any other films of interest that we might be able to get reasonably — please let us know. We hope the showing will be prestige for the film makers, and, if successful, more rentals later.

Mon 2: PM,
8 aug.

Frank:

I looked thru the films here
but didn't find PROEM, IF you
know of its whereabouts, could you
let me know? We sent our other
print off to a contest in N.Y.C., and were
counting on the print Arthur Knight
had for the Art in cinema show.

Leonard Tregellus

This letter was addressed in error to the
Legion of Honor Museum.